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HANS KINDLER

Opened the Summer Season of Twelve Concerts by the National Symphony Orchestra On July 10 at the Watergate, Washington, D. C.

MR. and MRS. LAURITZ MELCHIOR
at dinner following the close of the Metropolitan Opera tenor's Covent Garden season. They are now vacationing at Chossewitz.

(BELOW)
ISIDOR ACHRON
won the ping-pong championship of the SS. Ile de France, when he recently returned from his European tour of ten weeks, during which he played his new piano concerto at several concerts.

DOROTHY CRAWFORD made her television debut with the British Broadcasting Corporation after giving her original Character Sketches in London. Now in California, she inaugurates a new American tour in the fall. (Cosmo-Sileo Photo.)

(BELOW)
SILVERMINE MUSIC FESTIVAL COMMITTEE,
headed by Alma Simpson Chandler (head of the table, left), at work in the Silvermine Guild Studios on plans for the festival, to be held from August 18 to 21. (Seaf Camera News Photo, Stamford, Conn.)

(BELOW)
YELLA PESSL,
harpsichordist and Bach interpreter, new member of the music faculty of Columbia University, playing the harpsichord formerly owned by the Marquise de Chatelet, a friend of Voltaire.

"STRING" PLAYERS MEET.
Russell B. Kingman, president and first cellist of the New Jersey Symphony Orchestra, left, with Pablo Casals and Maurice Eisenberg, right, cellists, greet Donald Budge, in tennis garb, after this "string specialist" had won the French championship in the Rolland Garros Stadium, Paris. Mr. Kingman is treasurer of the U. S. Lawn Tennis Association.

(BELOW)
THE PHILADELPHIA CONSERVATORY OF MUSIC
at its annual commencement presented diplomas to (left to right, standing) Rosalie Cohen, Julia Gabinet, Constance Bancroft and (left to right, seated) Ellen O'Connor, Esther Grote, Bruce Beach, Allisse Why and Norma Fox. (Photo by Rembrandt Studios, Inc., Philadelphia.)

(RIGHT)
THE CLEVELAND INSTITUTE OF MUSIC'S production of Don Pasquale, under Boris Goldovsky's direction, had David Neighbor in the title role and William Rosenfield as Ernesto.

(See Inside Back Cover for Additional News Pictures)

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Contemporary Music Festival Provides Variety in London

Scores Mostly Offer Novelty Instead of Worth—Morris Dances and Ancient Church Works Companion Modern Examples

By HUGH LIVERSIDGE

LONDON.—To criticize modern music—that is, really modern music—is an invidious task since previous criticisms of judgment do not apply.

If modern music is to be assimilated or assessed at anything like its correct value, it must be administered in reasonably small doses. The recent London Festival of the International Society of Contemporary Music was, therefore, under a disadvantage at the outset, for it presented literally large chunks of modernism. While this enabled many composers to have their work performed, on the other hand it did not help the writer to form an impartial judgment of the music towards the "finals" of the session. Critics are but human, consequently at the end of this catch-as-can wrestling bout, their faculties were apt to become jaded and their tempers sharp—this statement being made to enable my readers to temper their own judgments with mercy, if in the heat of the moment the present scribe occasionally errs unintentionally.

FRIDAY, QUEEN'S HALL

A young Czech composer aged twenty-three, Viteslava Kapralova, conducted the BBC Symphony in her one-movement Military Sinfonietta. Dedicated to Doctor Benes, the work is described as "an appeal for a conscious defensive attitude, and the preservation of national independence." The opus hardly justified its name, though none the less it evidenced some originality. High hopes of Lennox Berkeley's (Great Britain) Psalm Domini est terra had been entertained and if these hopes were not entirely fulfilled, the music shows sincerity and some sound conservative thinking expressed in modern idiom.

Despite complexity the palm can perhaps be awarded to Webern's Das Augenlicht. The concert concluded with Markevitch's (Russian) Le Nouvel Age, the best description of which cacophonous blatancy is "Bedlam let loose." Surely the new age is not as bad as this? Hermann Scherchen conducted the Webern (Austria) and Bautista's (Spain) songs, Tres Ciudades and Kofler's (Poland, Independent) symphony (No. 3); Arnold Fulton led Berkeley's Domini est terra. The composers conducted the other pieces—this includes Manuel Rosenthal (France), who gave his Jeanne d'Arc suite.

CHAMBER MUSIC, GROTRIAN HALL

Despite the boiling heat of Saturday afternoon a large crowd attended to hear seven pieces of modern chamber music. First on the scene was quintet for flute, clarinet, violin and cello by Franz Syberg (Denmark). The artists were Benton, Erichsen, Rafn, Borre and Medici. Notwithstanding its nomenclature "modern," the work displayed marked contrapuntal tendencies by no means skillfully contrived.

A string quartet by Kroz Hartman (Germany), played by the Kutcher Quartet, is in three strongly contrasted movements. Unfortunately, much reliance upon "stunts" prevented one from seeing the wood for the trees.

Theme and variations for two violins, by Alan Rausthorne (Britain), played by

(*Continued on page 32*)

Ravinia Programs Lure Chicago Symphonic Patrons

Rodzinski Opens Series on North Shore—Grant Park Free Concerts Begun with Raisa as Soloist

By RENÉ DEVRIES

CHICAGO.—June 30 brought the opening of Ravinia's six weeks' festival of symphony concerts by the Chicago Symphony Orchestra under noted conductors. During the first two weeks Dr. Artur Rodzinski, of the Cleveland Orchestra, was at the helm. His initial program featured Gardner Read's passacaglia and fugue, a work of sufficient merit to hold its own with Beethoven's Leonore Overture, Brahms' C minor symphony and Ravel's Daphnis and Chloe orchestral fragments. Classic in form, the Read opus, commissioned for these concerts, proved superbly orchestrated and made a deep and lasting impression at its premiere performance. Throughout his engagement Rodzinski revealed himself a program builder *par excellence* and a dynamic and imaginative leader whose coming to Ravinia added new *eclat* to the "Salzburg of America."

RAISA OPENS GRANT PARK SERIES

A star-studded series of free concerts in Grant Park was ushered in July 1 with Rosa Raisa as soloist accompanied by the Chicago City Opera Orchestra under the baton of Henry Weber. A large assemblage heard her sing the Casta Diva from Norma, Ah, fors e lui from Traviata and several added operatic arias with extraordinary opulence, flexibility and adroitness. In glorious voice, she electrified her auditors to a high degree of enthusiasm.

Ten thousand singers representing 186 singing societies from all over the United States gathered at the International Am-

(*Continued on page 28*)

Florentine Fete Ends with Outdoor Series

Die Walküre in the Open—Excellent German Singers—New Pizzetti Opus Heard

By DOROTHY NEVILE LEES

FLORENCE.—Congratulations were showered upon Mario Labroca, superintendent of the Teatro Comunale and the Florentine May, and his assistants for the six weeks of novel and varied musical performances of high order attended by crowds of international music lovers.

Notable events of the last days were performances of Beethoven's Missa Solemnis and Brahms' Requiem, both led by Bruno Walter. This wonderful music was heard under the finest conditions, Walter being assisted by the Stabile Orchestra, the Festival Chorus of one hundred and twenty voices, and soloists Gabriella Gatti, Ebe Stignani, Tancredi Pasero, and Giovanni Malipiero.

The open air performances which annually close the festival were favored with perfect weather which enhanced the beauty of the Boboli Gardens and the star-lit sky. The first of these presentations was Pizzetti's Italian version of As You Like It, stage managed by Jacques Copeau. The production was enhanced by the dancing of the Gunther School (Munich) under the direction of Maya Lex.

AL FRESCO WAGNER

The final musical event was Walküre, given in the Teatro della Meridiana, a grassy, tree-girt amphitheatre. This was said to be the first outdoor performance, either in Germany or Italy, of this opera, and anticipation was exceptionally keen.

Under Karl Elmendorff, the work was admirably sung by a German cast especially chosen for familiarity with it. Viorica Ursuleac, remarkable as Sieglinde, was splendidly matched by Eyvind Laholm as Siegmund. Ludwig Weber (Hunding), Gertrud Rünger (Brünnhilde), Josef Hermann (Wotan) and Luise Willer (Fricka) also were excellent, as were the eight Valkyries. The singing throughout was clear, warmly romantic, and in tradition—in short, a distinguished, and often magnificent, reading of the score. D'Annunzio's La Figlia di Jorio, given in memory of the late poet, closed the festival.

Poor Performance in Paris Mars Requiem by Berlioz

Guilbert's Fiftieth Artistic Anniversary—Stravinsky Concerto Premiered—Myra Hess in Brilliant Success—Alice Tully Offers Recital

By IRVING SCHWERKÉ

PARIS.—The performance in the Court of Honor, at the Invalides, of Berlioz' Requiem might have constituted a memorable climax to a busy season. Instead, the night I attended, *ce terrible cataclysme musical* (Berlioz' words) was a complete fizzle. Nothing seemed to be ready, the executants least of all. Too bad, for in the Invalides setting, and with a man like Munch directing, there was great opportunity to make a big effect by means of a work deliberately conceived and planned for unusual effect.

YVETTE FÊTED

Yvette Guilbert's fiftieth anniversary as an interpreter of songs was fêted in Salle Pleyel. People got out at a quarter after one in the morning, worn to a frazzle by a program which was inordinately late in beginning and, once it had begun, was (barring Yvette and Vera Korene) an endless, aimless stringing out of number after number, mostly of them frankly mediocre.

Yvette, of course, was her usual self and though she constantly informed us that she was overwhelmed by emotion, I thought she sang and acted quite as I have always known her to carry things off—that is, with utmost security, Guilbertian finesse and raciness. She was cheered to the echo, as was only fit and proper, and there were speeches, embraces, even tears. I regretted, however, that she did not do at least one number above the *caf'con'* level. I enjoyed Vera Korene, of the Comédie-Française. Looking too beautiful for words, she recited a number of poems, ravishing to a degree.

(*Continued on page 8*)

Japanese Love for Beethoven

TOKYO.—According to statistics, over a million records of Beethoven's Ninth Symphony were sold in Japan during 1937.

San Francisco Region Center Of Summer Chamber Music

Kolisch, Pro Arte and Roth Quartets Presenting Cycles Under Patronage of Mrs. E. S. Coolidge

By ALFRED FRANKENSTEIN

SAN FRANCISCO.—If Oakland, Berkeley and Palo Alto were Salzburg or Versailles or Tivoli, the musical bigwigs of a dozen nations would be congregating there, American tourists would be making tracks for these communities, and hotel accommodations would not be so easy to find. As it is, the amazing series of concerts which the California communities are enjoying are by no means neglected, but their significance could be better understood, both locally and nationally.

Nowhere else in this country, and probably nowhere else in the world, are three of the principal string quartets of the day giving long cycles of concerts, covering every phase of the repertoire, classic, romantic and modern, all within an hour's drive of each other. At the University of California the Kolisch Quartet is devoting its attention to quartets of Bartok and major ensemble works of Schubert, in five programs. At Mills College the Pro Arte Quartet is presenting twelve concerts, half of them given over exclusively to Beethoven, while the Roth Quartet is scheduled for nine appearances at Stanford University.

As usual, Elizabeth Sprague Coolidge is behind all this. The University of

(*Continued on page 17*)

Gallo Opens Al Fresco Season in New York

Jones Beach and Randall's Island Offer Operettas—Lucy Monroe, Hall Sisters and Everett Marshall Head Casts

"It was a *gala* opening," wisecracked Leon Leonidoff (artistic director of Radio City Music Hall) regarding the initial performance, June 26, of the annual series of operettas which Fortune Gallo undertakes at Jones Beach, L. I., in association with Lee and J. J. Schubert, and under the sponsorship of the Long Island State Park Commission.

A rainless night favored the premiere and found a huge and representative audience assembled at the picturesque ocean resort, with its marine stage on Zach's Bay, and bordered by a tiered stadium. Improvements have been made since last season, green and blue now being the prevailing colors of decoration, and handsome *flora* filling the *al fresco* surroundings. As before, the scenic and lighting arrangements are highly skillful and pictorial, and the amplification devices carry singing and dialogue clearly.

About 10,000 persons (capacity) heard Three Waltzes, the successful operetta with music by a trio of waltz kings—Johann Strauss Sr. and Jr. and Oscar Straus. Lucy Monroe and Everett Marshall each assumed three roles. Harold Levy conducted. In the entr'actes, a Venetian gondola floated near the shore and its singing passengers warbled Italian folksongs, interrupted for a moment when a sudden gust of wind caught the frail craft and almost capsized it.

Miss Monroe's limpid and youthful soprano voice, used with artistic application, pleased the listeners as much as her attractive appearance and admirable acting, effective both in sentimental and comic episodes. Mr. Marshall's experienced vocalism and impersonations also registered strongly. Both performers received ardent applause. A well-trained ensemble and stage ballet, a good orchestra and spirited conducting added to the general excellence of the presentation. It should be recorded, too, that the brilliant sets were done by Watson Barratt and the staging was the work of Jerome Whyte.

Aside from the adventurous gondola, one of the intermissions brought also a seagoing ballet, the members of which formed graceful designs during their natatorial evolutions.

The whole entertainment was delightful and presaged summer evenings of content for town dwellers who seek musical pleasures on the cooling ocean front. Fortune Gallo deserves their sincere thanks.

Showboat on Land

June 29 witnessed the third annual opening of the Gallo-Shubert Summer season at the Randall's Island Municipal Stadium. While there is no marine stage, there, water surrounds the huge amphitheater, and in the distance the spectator views the tall buildings and lights of New York, and the great spans of the Triboro Bridge. The premiere was blessed with fair weather, a star-studded sky and new moon. About 5,000 persons attended.

The musical play offered was Showboat, with the delightful and still fresh score by Jerome Kern, including those perennial favorites, Make Believe, Why Do I Love You?, Bill, and Old Man River. In its music, dramatic story, picturesque scenes and colorful period and costumes, Showboat as an operetta ranks with any work by the older masters of that form.

Except for some too slow tempos and occasional rhythmic lapses of the chorus, the performance was effective and earned sincere applause for the singers and the conductor, Giuseppe Bamboschek.

Natalie Hall as Julie won honors by reason of her vibrant voice, intelligent delivery and altogether convincing acting. Bettina Hall was a personable and appealing Magnolia. Guy Robertson impersonated Ravenel, the dashing gambler, and scored with resonant vocalism and ardent romancing. William Kent served as a hearty and believable Captain Andy. Lansing Hatfield's simple, refined baritone tones and truly emotional interpretation won resounding response for Old Man River. Some needlessly burlesqued comedy did not redound greatly to the credit of Harry K. Morton and Nina Olivette.

A novelty was the restoration of a ballet written for the original Broadway production, but never used in it. The music is not of the best brand of Kern. Amplifiers made the dialogue quite easy to hear, and no intended laughs were lost.

L. L.

Fokine Ballet

Fortune Gallo on July 3 presented the Fokine Ballet at Jones Beach before a huge and absorbed gathering of 7,500 persons whose Sabbath evening was made the brighter because of the lovely dancing spectacles and tableaux offered on the marine stage.

Carnaval (Schumann) and Les Sylphides (Chopin) were the main ensemble features. Patricia Bowman's ingratiating solo art was paired with that of Andre Eglevsky.

In Tennis (Debussy) Miss Bowman repeated graceful choreography that has become familiar and was created especially for her by Michel Fokine several years ago. She also gave a delightful interpretation of Blue Danube (Strauss).

Virginia Comer and Senia Korovoeff were the applauded dancers in Russian Toys (Rimsky-Korsakoff). Max Hoffman conducted.

Sally, Irene and Mary Sung

The July 4 holiday had 10,000 visitors at the Gallo art center, where they enjoyed a performance of the musical comedy, Sally, Irene and Mary, premiered in New York about ten years ago. The merry and lightly sentimental story and catchy music were well sung and convincingly acted by Nina Whitney, June Havoc and Ann Heath in the title roles. Opposite them Leo Dixon, Earl Oxford and Billy Taylor functioned as the male protagonists. Effective too were Dean Dickens and Bartlett Simmons. Watson Barratt designed the sets and Margery Fielding directed the dances. Harold Levy was an altogether competent conductor.

MUSICAL TRAVELERS RETURN

THE MENUHIN FAMILY ARRIVES FROM EUROPE.
Left to right, Moshe Menuhin, head of the family; Hephzibah; Mrs. Yehudi Menuhin; the violinist; Yaltah (now Mrs. William Stix); her recent bridegroom; Mrs. Moshe Menuhin, the musicians' mother; and Jack Salter, of Evans & Salter, managers of Yehudi. (Cosmo-Sileo Company photo.)

U. S. Violinist Wins Paris Prize

PARIS.—Constance Lucas, young American violinist, won a first prize by unanimous vote of the jury at the competition of the Ecole Supérieure de Paris, in the Salle Gaveau. She was the only violinist to win a first prize. Miss Lucas is the daughter of Clarence Lucas, former Paris correspondent of the Musical Courier. I. S.

Stravinsky Concerto In Paris Premiere

(*Continued from page 7*)

The concert of La Serenade, conducted by Stravinsky, was, so far as one listener was concerned, a "wash-out." L'Histoire du Soldat is not "pure music," and minus its proper accoutrements (as on this occasion) it is certainly a fish out of water if there ever was one. The Octuor, which says nothing much itself, can never inspire me to say anything much about it.

The excitement of the evening was the first performance of Stravinsky's Dumbarton Oaks Concerto. The first movement evoked one J. S. Bach and methought how much better Bach did that than Stravinsky. It would be all right if Stravinsky took those "themes" and did something with them, but he does not. The *allegretto* has somewhat of charm, and the last movement has a splendid motive and ends quite brilliantly. The general impression, however, is not good enough to fool an old dog into believing that he has heard a commendable piece of music. The mob, on the other hand, shrieked and applauded as if they had heard something truly wonderful.

Myra Hess' piano recital was a triumph—for the audience as well as Miss Hess. The latter always plays beautifully, but the former can not always be counted on to recognize beauty when confronted with it. This time the Parisian crowd did itself proud. Immediately under the spell of the English lady's personality, lovely tone, and stylistic purity, it applauded her to the echo, called for and obtained more.

The summit of Miss Hess' performance was her Beethoven op. 110. The first movement was an eloquent "song of yearning and hope." The *allegro molto*, alternately fanciful and boisterous, was imbued with good nature and a "winged spirit of tiptoe excitement." The *adagio*—one of Beethoven's imperishable tone pictures—was rich in meditative poetry. The *fugue* was unfolded opulently, in broad, flowing style.

Alice Tully's Recital

Handel, Hugo Wolf, Erich Wolff, Mahler, Chausson, Debussy, Roussel, old English and American airs, comprised the list which, together with extras, Alice Tully presented to her Salle Gaveau audience. Arpad Sandor officiated at the keyboard. A bit unsteady in her Handel, Miss Tully gave the full measure of her artistry in the groups that followed. Nimmersatte Liebe (Hugo Wolf) was a deeply-felt utterance: with unfailing touch, every syllable of the beautiful words and music was impressed upon the listening heart. Chausson's Chanson Perpetuelle, in which the Paris Quartet lent helping hands, was particularly well done.

The second part of the evening was spent in a crowded Centre Berthelot, where some charming *danseuses* were appearing. Catherine Paul was encored for her depictions of an American girl, to strains by Satie. Her Four Medieval Songs not only suggested (both in costuming and gesture), a vague Florentine Renaissance, but too, pianist, Georges Lebenson was utterly at a loss what to do with the music. Lutys Chadinoff was delightful in Pastorale (Scarlatti) and Suite Magyar (Bartok), the latter beautifully costumed. Attys Chadinoff, the best technician of the group, was elevation itself in Vivace (Haydn) and Prelude (Chopin), which she had to repeat. Exceptionally interesting was the series of *tableaux dansés* to Biblical Sonata, by Kuhnau (1660-1722) illustrating how little David (Catherine Paul) made off with arrogant Goliath (Lutys Chadinoff).

Edith Mason Married to William R. Ragland

WOODSTOCK, Ill.—Edith Mason, operatic soprano, and William R. Ragland, Chicago broker, were married in the City Hall here on July 2 by Magistrate Grant Nolan. The couple left immediately for a honeymoon in Wisconsin. Miss Mason, daughter of Baron A. Barnes, was first married to Norman Mason. Later she married Giorgio Polacco, formerly artistic director of the Chicago Civic Opera Company. After a divorce, she married Dr. Maurice A. Bernstein, Chicago surgeon but won a divorce and later remarried Mr. Polacco, from whom she was again divorced in 1937.

American Scores Sought for Everybody's Music Broadcasts

Howard Barlow has invited American composers to submit works to him for consideration, to be presented on his Everybody's Music orchestral series over CBS. Beginning July 24, each program is to include an American composition. Manuscripts should be sent to him at the Columbia Broadcasting System, 485 Madison Avenue, New York City.

Covent Garden Offers Italian Opera Season

Gigli in Rigoletto and Carmen—Toscanini Ends Concert Series—Recital Features Coloratura Arias

LONDON.—The Covent Garden Italian opera season opened with Verdi's Rigoletto. Generally speaking, the singers fulfilled their obligations satisfactorily. Lina Pagliughi as Gilda confirmed the high promise of her gramophone records, but credulity was somewhat strained to visualize her in this role. Her mature appearance hardly suggested the youthful Gilda. Gigli was an impressive Duke, and did some altogether beautiful singing. Zambelli was an effective Sparafucile. As Rigoletto, Tagliabue's voice, at times, displayed unsteadiness. Vittorio Gui conducted with ardor but tended to allow the orchestra to play too loudly.

Another old musical "meller-drammer", Tosca, followed. Gigli as Cavaradossi showed vocal mastery, euphonious tone, and acting effect. The Tosca was Iva Pacetti, who displayed an agreeable and powerful voice, somewhat lacking in steadiness. The Scarpia was Rossi-Morelli,who made the part credible. A large share of the bouquets must be tendered to conductor Gui for his impassioned performance.

TOSCANINI'S RETURN

For his last concert at Queen's Hall, Toscanini opened with a sparkling performance of Rossini's La Scala di Seta. His reading of Mozart's Jupiter Symphony was remarkable in that the music was allowed to speak for itself and yet every point was made surely and skillfully. The slow movement was taken at a quicker pace than usual.

Somewhat of a novelty was provided by Brahms' Liebeslieder waltzes. Ethel Bartlett and Rae Robertson dealt with the piano part with their accustomed finish, while sixteen voices looked after the choral part. This was a charming interlude and served as a foil to Schubert's great C major symphony which followed.

PAGLIUGHI RECITAL

Lina Pagliughi, soprano, gave highly creditable delivery of some of the most difficult of the greater coloratura arias and almost perfect singing of classical Italian songs. Considering how many singers have come to grief in these prodigious high flights, Mme. Pagliughi conquered them with credit and aplomb. Never was the ear offended by the slightest deviation from the pitch however dazzling the *fioritura* might be. It was, however, in her softer passages that she gave most pleasure, and the beautiful line in her second group of songs (particularly in Pergolesi's Se tu m'ami) was a delight for connoisseurs.

Primo Montanari, a tenor of competent, if not exceptional powers, assisted the soprano, and joined her in the celebrated Nocturne duet from Don Pasquale. John Amadio, flutist, played the various obbligati masterfully. Ivor Newton, with his wonted skill, tact and sympathetic manner, provided perfect accompaniments.

HUGH LIVERSIDGE

New York City to Have International Music Festival

New York's first International Music Festival is to be conducted at the Hotel Astor from August 13 to 27, with various nations and nationalistic groups presenting programs of dances and music. French Day opens the festival and commemorates the one hundredth anniversary of Bizet. Old and rare musical instruments and latest musical inventions are to be exhibited.

SCENE FROM HINDEMITH'S MATHIS DER MALER, given its world premiere at the Zurich State Theatre. The third tableau, portraying the burning of the books. (Photo by Atelier W. Dräyer, Zurich.)

Zurich Has World Premiere Of New Hindemith Opera

Composer Writes Own Libretto of Mathis der Maler—Work Well Given and Warmly Received

By JOSEF KISCH

ZURICH.—The world premiere of Hindemith's Mathis der Maler, opera in seven scenes, opened the series of summer *gala* performances. It had been eagerly awaited and attracted not only a Swiss public of connoisseurs, but also many foreigners attended the festival.

A ROMANTIC EPISODE between Asger Stig, as Mathis, and Judith Hellwig, the Ursula. (Photo by Atelier W. Dräyer, Zurich.)

Hindemith was his own librettist—the story of his opera is already generally known throughout the musical world—and his score, if not impressively moving or emotional in quality, is from the intellectual standpoint always interesting. There are pages where the music rises to heights of eloquence, as there are some that do not seem to support the weight of their own length. It may be said, however, that as a whole the work is that of a genuine musician.

Robert Denzler conducted with rare comprehension. There was not a detail in the score that his penetrating method did not touch upon and bring to light. The life-like staging, by Director Karl Schmid-Bloss and Hans Zimmermann, the stylistic scenery by Roman Clemens, and the costumes by Jurg Stocker, were also admirable.

Asger Stig, as Mathis, gave a perfectly worked-out impersonation. The two principal female roles, Ursula and Regina, were capably depicted by Judith Hellwig and Leni Funk. Peter Baxevanos, Ernst Mossbacher, Fritz Homisch, Marko Rothmüller, Albert Emmerich and Georgine von Milenkovic completed the cast.

The composer and all those who took part in the performance, won profuse applause—a "premiere" success, the like of which has seldom if ever been witnessed in these parts.

ASGER STIG in the title role and Peter Baxevanos as Albrecht. (Photo by Atelier W. Dräyer, Zurich.)

NBC Orchestra Series Closes under Baton of Steinberg

The thirty-third and final concert of this season by the NBC Symphony Orchestra on June 25 introduced a new conductor in the person of Hans Wilhelm Steinberg. Formerly assistant to Klemperer at the Cologne Opera and later active at the Frankfort and Prague German opera houses, he has been a conductor of the Palestine Orchestra and will assist Toscanini in preparing the NBC forces next autumn. Mr. Steinberg conducted an orthodox list including Mendelssohn's overture to A Midsummer Night's Dream, Mozart's Jupiter Symphony, the Waldweben from Wagner's Siegfried and Liszt's Les Preludes. He revealed musicianly attributes and evident knowledge of the traditions of the scores presented, as well as showing an alert control of tone color, dynamics and nuance. Further appearances will reveal more concerning his versatility and mastery in less conventional program material. The audience was sizable and appreciative.

R. M. K.

Dr. Howard Hanson Elected to Royal Swedish Academy

Dr. Howard Hanson, director of the Eastman School of Music has been elected to the Royal Swedish Academy of Music. The American composer was also notified that his third symphony, commemorating the Swedish tercentenary, was performed on June 27 and broadcast in that country.

Catherine Reiner to Return to American Concert Platform Next Season

Catherine Reiner, formerly of the Budapest Opera, who made her American debut in Alban Berg's Wozzeck with Leopold Stokowski and the Philadelphia Orchestra, has joined the list of Bernard R. Laberge, Inc., artists, and gives a Town Hall, New York, recital on November 21.

Rosenthal Replaces Gieseking as Stadium Soloist

Walter Gieseking, pianist, having cancelled his summer tour of the United States, will not appear as soloist at the Stadium Concerts, New York, as scheduled. The committee has substituted Moriz Rosenthal, who appears on July 21 in Liszt's Hungarian Fantasy and his own Viennese Carnival on Strauss themes. Jose Iturbi conducts. Mischa Elman, originally scheduled for that evening, appears on July 19 under Alexander Smallens' direction, in the Tschaikowsky concerto and that by Mozart in A major.

Dragonette Wins Radio Guide Poll

Jessica Dragonette, soprano, has been named radio's Star of Stars by Radio Guide. In a previous poll, Miss Dragonette was named the most popular woman singer of classical songs by the magazine. She sings at Grant Park, Chicago, on August 19 under the auspices of the Chicago Federation of Musicians.

Marion Elizabeth Corell Awarded Kinley Fellowship

Marion Elizabeth Corell, of West Chicago, Ill., has been recommended to the Board of Trustees of the University of Illinois as the seventh Kate Neal Kinley Memorial Fellow in the field of music. Miss Corell has been soloist with several groups, at churches and over the radio and won the Champaign Festival Woman's Voice Group. She expects to study in Sweden. The fellowship provides $1,000 for a year.

One Hundred Young Pianists In Brussels Ysaye Contest

Twelve Vie in Finals—Russian Youth Is Winner—Keyboard History Cavalcaded—Conservatoire Anniversary

BRUSSELS.—Recent musical life here has been completely submerged by the Ysaye Competition. This year the international contest was devoted to pianists. With one hundred competitors from about twenty-five countries, the event had a certain resemblance to the Davis Cup tennis matches!

Only nineteen survived the first eliminations. After the second, twelve remained for the finals. These were locked up in the Royal Palace for a week, during which they had to learn a concerto which Jean Absil had written for the occasion, and also prepare one of their own choosing.

FINAL ROUNDS

The final contest took place in the Théâtre de la Monnaie before a vast congregation and an impressive jury of international significance, the results of the exacting session being as follows:

First prize of 50,000 francs, won by Emile Guilels, from U.S.S.R., born in 1916, whose extraordinary technic, assurance, and obvious genius for the piano are exceptional. Other prizes went to Mary Johnstone (England, born 1916) sensational in Liszt's E flat concerto; Jacob Flier (U.S.S.R., born 1912) great technic and beautiful tone; Lance Dossor (England, born 1916) poised performance, especially in Brahms; Nivea Marino Bellini (Uruguay, born 1920) extraordinary brilliance, and sound musical qualities; Robert Riefling (Norway, born 1911) deep musicality; Arturo Benedetti Michelangeli (Italy, born 1920) refined, delicate type of playing, poetical interpretation; André Dumortier (Belgium, born 1910) excellent technician; Rose Schmidt (Germany, born 1911) straight forward, sound, player; Monique Yver de la Bruchollerie (France, born 1915) clear technical performance, especially in Mozart; Marcella Barzetti (Italy, born 1921) pleasing young artist, and Colette Gaveau (France, born 1913) animated, sensitive playing.

ADDITIONAL ASPECTS

Two who deserve special mention, though not prize winners, are Imre Patai-Jambora, a young Hungarian girl of great possibilities, and Charles Lilamand, seventeen-year-old French boy, whose deeply felt playing created such a sensation that an anonymous person gave him a 3,000 francs consolation prize. Franz André conducted the orchestra for the competitors, and is to be congratulated on his achievement.

Charles Houdret, organizer of the competition, seized the opportunity for pianistic display by presenting a piano festival embracing the entire history of the instrument. The series was opened by Wanda Landowska with a memorable harpsichord recital. Pianists Josef Pembaur, Sulima Stravinsky, Robert Casadesus, Artur Rubinstein, Nikolai Orloff, Marcelle Meyer, and Ignaz Friedman followed, enjoying varying successes.

Several orchestral concerts were also given, one with Emil Sauer, soloist, and Franz André conductor. Others were by Igor Stravinsky, Philippe Gaubert (with François Broos, violist) and Desiré Defauw. The King and Queen Mother were present at the finals.

CONSERVATOIRE CONCERTS' ANNIVERSARY

Meanwhile, the Brussels Société des Concerts du Conservatoire gave a special concert to commemorate its hundredth anniversary, the program including works by each of the organization's five directors: Fétis (born in 1784), Gevaert (1828), Tinel (1854), Léon Dubois (1859) and Joseph Jongen (1873).

The first-named two, however, are known more for their books than for their compositions. Fétis' Ouverture de Concert is a sternly classical affair, prudishly correct. Gevaert, the learned author of a celebrated History of Ancient Music, on the other hand, was curiously attracted to light music, and the overture to his opera Quentin Durward is bright, well written and close to operetta. Edgar Tinel composed many oratorios, of which Franciscus and Katharina are the best known. A fragment of the last was offered on this occasion. After Alfred Dubois (one of Belgium's leading violinists) had played Vieuxtemps' fourth concerto (Henri Vieuxtemps was also a Belgian) fragments of the mimodrama La Mort, by Léon Dubois, were heard, followed by an orchestral suite by Joseph Jongen, present director of the Conservatoire. Jongen wrote the work for this celebration. A triptych of which each part symbolizes a moment of human life, it contains some excellent pages, especially in the slow movements. Desiré Defauw conducted with his wonted artistry.

PASQUIERS AND OTHERS

The Pasquier Trio gained warm favor with their technic, understanding and taste. The group was re-engaged for next season.

Eugenia Buxton (American pianist) in recital made a strong impression upon a discriminative audience. Emma Otero, accompanied by the masterful Frank La Forge, gave a song evening which pleased everybody.

Lily Pons and René Maison sang before a crowded and enthusiastic house (Palais des Beaux Arts) and Lauri-Volpi (at the Monnaie) appeared in Tosca and Rigoletto.

While the Conservatoire was celebrating its hundredth anniversary and the Philharmonic Orchestra its tenth, the Pro Arte Quartet commemorated its twenty-five-year career in a series of eight concerts. These and many other chamber music concerts in Brussels derive from the generosity of Mrs. Elisabeth Sprague Coolidge. FRANCIS DE BOURGUIGNON.

Harriet Cohen, Exponent of Modernity, Returning to America Next Season

British Pianist Has Had Many Works Dedicated to Her by Contemporary Composers—Received Order of Dame Commander from King George VI

LONDON.—When interviewed here by a representative of the Musical Courier, Harriet Cohen declared herself tremendously happy over her forthcoming return to the United States next autumn, for a series of recitals and orchestral appearances. Illness had prevented her from touring in America during the past two or three seasons.

"But that is a thing of the past," she joyfully announced, "and I am ready for work again and a lot of it. Some of it I have already done this season, playing throughout the British Isles, as well as in important Continental centers. You know, the Soviet Government invited me to Russia to broadcast from Moscow and Leningrad—not only English, French, and Spanish music, and, of course, Bach—but Soviet music, too. Even first performances of it."

I did not know that particular fact, but I recalled that Miss Cohen was the first to play Soviet piano music in London at a concert under the Society for Cultural Relations.

HAS PREMIERED MANY SCORES

"You certainly have made a unique position for yourself, with so many modern composers writing especially for you," the interviewer remarked.

"Yes, I have been fortunate, indeed," Miss Cohen answered. "Elgar, Vaughan Williams, Bax, Walton have written big works especially for me, of which I have given the first performances in England with Sir Thomas Beecham, Sir Henry Wood, Sir Adrian Boult—to name only a few—and abroad with Arbos, Monteux and Koussevitzky. Among eminent composers whose works I have premiered both in England and abroad are de Falla, Bloch, Sibelius, Schönberg, Pizzetti, Kodaly, Turina, Ravel and a number of Soviet composers. I have also had the pleasure of introducing English works to American audiences such as the Bax concerto, with the Boston Symphony Orchestra under Kaussevitzky; the Vaughan Williams concerto, in New York; the Walton, in Cincinnati, and so on."

(Photo by Fayer of Vienna and London)

HARRIET COHEN

Miss Cohen has received several noteworthy government honors. She was chosen by the British Government to play at the Geneva Disarmament Conference in 1932, and to play for Great Britain at the Paris Exposition in 1931; and invited by the Bach Gesellschaft to play Bach concertos at Eisenach, Bach's birthplace. Her latest honor is that of the Order of Dame Commander of the British Empire, received from King George VI. This distinction, corresponding to knighthood for men, has been received by only a few women, including Albani, Melba, Clara Butt, and from the present sovereign, Myra Hess. I. S.

Tauber to Tour Here Again

Another country-wide tour is in prospect for Richard Tauber, tenor, making his New York appearance next season on January 25 in the Town Hall Endowment Series. On his tour to the Pacific Coast he is to fulfill engagements in Ottawa, Winnipeg and Vancouver.

Hamburg Has Bruckner Festival

Beethoven and Bach Oratorios Also Given—Pianist Plays Own Concerto

HAMBURG.—Our first Bruckner Festival produced a fine impression. Eugen Jochum, responsible for the enterprise, prepared the second, fifth and ninth symphonies. From Zurich came Volkmar Andreae, as guest, to conduct the first and sixth. Max Thurn did a worthy reading of the E minor Mass (St. Michael's Church) with the State Opera Chorus, this being the first time these singers performed religious music in a church. The same evening brought an organ piece by David, a young Leipsic composer. Called Introduction, Church, and Double Fugue, the work makes use of the first subject of Bruckner's ninth symphony as its basic theme.

Generalmusikdirektor Eugen Jochum inaugurated the Bruckner Festival with the Te Deum (Singakademie). Church music was also sung by the State Church Choir (Paulke) and the Hanke Quartet played the quintet with Kuntze as second viola. The festival did not attract a crowd, but was an eminent artistic success.

RELIGIOUS AND SECULAR

Max Thurn conducted Missa Solemnis of Beethoven with the Singakademie, and Eugen Jochum performed the St. Matthew Passion of Bach. In this Bach evening, led by Jochum with the State Opera, Singakademie and Heinz Hamm Boys' Chorus, with the role of Christ sung by Hotter, and the Evangelist by Erb, the musical impression was one long to be remembered.

Friederich Brinkmann, in St. Michael's Church, gave some music of our day: St. Mark's Passion (*a capella*) by Kurt Thomas, of Berlin. Walter Kraft, in the Maria Church (Lübeck) directed the St. Matthew Passion reverently, though he had only a few singers and a small orchestra. Gustav Knak, in St. Peter's Church, featured Schütz, while Engelhard Barthe, in St. Katherina, gave an all-Bach list with his choir.

Furtwängler brought the Berlin Philharmonic Orchestra here, and both were cheered to the echo.

Recitals were presented by Meta Hagedorn playing Liszt, Beethoven, Brahms, Schumann and Chopin; and a Lieder-Abend by Erna Berger, who offered a splendid novelty in the way of Klopstock-Arias, by Robert Oboussier, for coloratura, oboe, and harpsichord (unfortunately done with piano instead).

An evening of musical comedy in the Richard Wagner Society, under the direction of Richard Richter, showed clever work on the part of the Ravoth School. The Broadcasting Station gave a sinfonietta by Julius Weismann, who, as a brilliant guest pianist at the same time played his concerto (op. 33) for piano and orchestra. EDITH WEISS-MANN

Committee to Select Assistant Director of N. Y. Public School Music

Dr. Walter Damrosch, Oscar Thompson, Olin Downes, music critics, Director George Wedge of the Juilliard Summer School, Professor Ernest G. Hesser of New York University, and Dr. George H. Gartlan, director of public school music, are members of an advisory committee named by the Board of Education to conduct the examination for the post of assistant director of public school music. One vacancy in the post, which pays $4,800 and increases to $6,000, now exists with another expected in about two years. Applicants need not be residents of New York City but must be under 45 years of age.

TEACHING IN NEW YORK

WALTER GOLDE,
vocal teacher, coach, and accompanist, will remain in New York until the end of August. Artists from his studios appeared at the Metropolitan Opera House, in concerts, recitals, over the radio and at festivals last season.

Barcelona Maintains Musical Life

Civil War Does Not Prevent Giving of Orchestral and Operatic Programs—Native Works Featured

BARCELONA.—Despite wartime conditions, music continues to be dispensed in the Catalonian capital.

The National Orchestra (an ensemble of one hundred and twenty-five musicians) subventioned by the State, is conducted by Bartolomé Perez Casas, who for many years was at the head of the Madrid Philharmonic Orchestra. Our orchestra has given four concerts in the Teatro Liceo, before crowded audiences. The inaugural program comprised fifth symphony (Beethoven), L'Aprés-midi d'un Faune, Nuages, Fêtes (Debussy) and Pathétique Symphony (Tschaikowsky). All were excellently interpreted, especially the *molto vivace* of the last-named, which won an ovation. The second program comprised Schubert, Rimsky-Korsakoff, and such Spaniards as Granados, Breton, Jimenez and Chapi, the last two with works of a popular style.

The third concert brought an important premiere: concerto in C, for piano and orchestra, by Salvador Bacarisse. The score is solidly built, with a first movement clear and well rhythmed. The second contains an interesting fugue and is on intimate terms with polytonality; the third works up to a brilliant finale. The difficult solo part was splendidly played by Henri Aroca. Handel, Bach and Dvorak works completed the concert. The fourth concert of the series paid special attention to Ravel.

LOYALIST OPERAS

The operatic season began with Samson et Dalila, sung by Mme. Anduran, MM. Faniard and Paul. Manon and Louise followed with Mme. Delprat, MM. Jobin and Lanzone, after which the Spanish repertoire was in order: Marina by Arrieta, La Dolores by Breton, Jugar con fuego by Barbieri, and the famous Zarzuelas (operettas), La Revoltosa and La Verbena de la Paloma. Outstanding in the Spanish pieces were Hipolito Lazaro, Marie Espinalt and Marcos Redono. The costumes, scenery and *mise-en-scène* were by Eugene Casals.

RAFAEL POLITO

Novel Musical Features at Glasgow Empire Exhibition

Paul Robeson and Frederic Lamond Heard—Annual Edinburgh Music Competition Discovers New Child Violinist—Orchestral Enterprises

EDINBURGH.—Outstanding in Scotland this year is the Empire Exhibition in Glasgow, opened by King George VI and Queen Elizabeth. Not the least of the many attractions are musical events arranged to take place during its duration. There are daily outdoor band performances and in the beautiful, spacious auditorium concerts of every description are held.

Paul Robeson appeared before an audience that filled the hall despite the celebrity prices charged. The relatively high fees are a source of grievance with many visitors, to whom music at an exhibition is a secondary consideration, and this probably accounted for the drop in patrons who attended the superb joint recital by Frederic Lamond, pianist (a native of Glasgow), and Nöel Eadie, soprano. The Glasgow Musical Festival is also taking place here.

ANNUAL COMPETITIONS

The chief recent success in Scottish music was the Edinburgh Musical (Competition) Festival, the results of which demonstrated a great rise in general standards of achievement on the part of the competitors drawn from all ranks of Scottish society. The solo singing, especially in the Lieder and operatic classes, was in nearly every case well on the professional plane. In chamber music there was also a splendid advance both in technical ability and interpretative power.

A "discovery" in the violin section was Edna Arthur, nine-year-old Edinburgh girl, who, in the violin solo class open to players under fourteen, received 100 points (the highest possible) for her delivery of a Bach-Czerny Gavotte, Moments de Loisir, and ninety-eight points for her performance of Romanza in F by Simonetti. Editha Knocker, adjudicator, said this was the first time in forty years' experience as a judge that she had been able to award the maximum number of points to a performer.

ORCHESTRAL ACTIVITIES

As an experiment, an enterprising Edinburgh Committee is running a series of four Promenade Concerts, with an orchestra composed chiefly of resident players. The programs, compiled from classical repertoire, are being well received.

An exquisite concert was given by John Fairburn's Orchestra (a new combination), four Haydn symphonies being performed. Charles Wakefield Cadman, American composer, who met Mr. Fairburn when he visited Edinburgh three years ago, described him in a letter to me as "that fine musician and great artist." (Mr. Fairburn had played the violin part in Cadman's then new violin sonata, and I had the honor of bringing them together.) WILLIAM SAUNDERS.

La Scala Orchestra in Milan Symphonic Series

Schipa Scores as Soloist—Karl Krueger Improves Budapest Orchestra—Brandenburg Concertos in Toto

MILAN.—The Scala Orchestra season of four concerts was rather short, but four more have been announced for October. The first seance under Riccardo Zandonai included the Anacreon Overture of Cherubini, fourth symphony by Beethoven, Burlesque by Scarlatti, an aria by Porpora (so charmingly played by cellist Enzo Martinenghi that it was repeated), and four impressions on Segantini paintings by Zandonai. The program closed with Rossini's sparkling Mahomet II overture.

Tito Schipa was the chief attraction of the second concert, singing with his impeccable style arias by Scarlatti and Pergolesi, and songs by Schubert, Debussy and Rimsky-Korsakoff. The orchestral part of the proceedings under Gino Marinuzzi featured Schumann's Manfred Overture, Prokofieff's Scythian Suite, Strauss' Till Eulenspiegel and The Nightingale of Sassolungo, a new symphonic poem by G. C. Paribeni. The crowd gave ovations to soloist, conductor and composer Paribeni.

Roberto Lupi, young prize winning conductor, led the third concert, presenting an overture by Jomelli, a concerto by Vivaldi, Poema dell'Ala by A. Galliera, the concerto for cello and orchestra by Boccherini (with Attilio Rabzato as skillful soloist), variations on a Haydn theme by Brahms and La Gazza Ladra Overture by Rossini.

The final concert under Hermann Scherchen, programmed Mozart's serenade (No. 9), exquisitely read by the orchestra and conductor; Lattuada's gloomy War Cemetery; Bela Bartok's music for strings, celesta, harp and piano, and a masterly interpretation of Beethoven's seventh symphony, much applauded.

An extra symphonic concert was given by the Budapest Orchestra, under Karl Krueger. Since its appearance five years ago here, the Hungarian band has improved greatly and the Milanese gave the gifted American conductor a warm reception.

SMALLER ENSEMBLES

Unusually interesting events were those given by the Societa del Quartetto, presenting Adolf Busch and his chamber orchestra in Bach's Brandenburg Concertos. Sold-out houses greeted the musicians.

At the Amici della Musica, the Camerata of Milan under Antonio Janigro's expert guidance, did a list of madrigals and ancient and modern polyphonic vocal works. The University Orchestra, directed by Primo Casale, premiered works by Vittadini, Castaldi and Ferro, with the assistance of Chiarina Fino Savio, soprano. Other memorable presentations were by Gieseking (pianist), Busch (violinist), Rudolf Serkin (pianist) and Wanda Landowska (harpsichordist). MARY TIBALDI CHIESA.

Federal Orchestra Plays Horace Johnson's Suite

June 25 brought Federal Music Project evening concert at the Federal Music Theatre, New York, where Frederick Charles Adler conducted a program consisting of Wagner's Faust Overture, the *scherzo* from Bruckner's fourth symphony, Horace Johnson's suite, Imagery, and Strauss' Death and Transfiguration. The soloist was Hilda Ohlin, soprano, who sang Ave Maria by Bruch, and Strauss' Serenade and Morgen, accompanied by the orchestra.

Adler proved himself to be a batonist and interpreter of taste and authority, and revealed both poetic instinct and dramatic power, particularly in the works by Wagner and Strauss. The last-named was read with eloquent meaning and effect that climaxed convincingly in the *finale*.

Johnson's suite has been reviewed frequently heretofore in the Musical Courier on the occasion of several productions by the major orchestras of America. The three-part score is based on poems by Tagore, and voices East Indian atmosphere in its themes and rhythms, cannily contrasted and skillfully and colorfully orchestrated. Especially welcome is the instrumental economy with which the composer creates atmosphere, appropriately avoiding the noise and complexity of some other modern Occidental symphonic writing. The music was so well received that Johnson had to respond with repeated bows.

Miss Ohlin did well to restore the Bruch example, a melodious, feeling and lovely composition. She sang it with sincerity and fervor. Her warm tones and intelligent delivery also had ample opportunity to register in the Strauss numbers. The audience rewarded her with long continued applause. L. L.

Richmond Announces 1938-9 Course

Musicians' Club of Virginia City to Present Noted Artists — Recitals and Scholarship Awards Are Features

RICHMOND, VA.—The Musicians' Club of Richmond has announced its visiting artists for the 1938-9 season. Erica Morini, violinist, opens the series on November 22, followed by Kerstin Thorborg, Swedish contralto, January 24; Artur Rubinstein, pianist, February 28, and Ezio Pinza, basso, April 18. In addition to these, the club will, from its membership, present Johann Strauss' light opera, The Gypsy Baron.

Gitla Erstinn, soprano, formerly of Richmond, appeared at the Jefferson Hotel in a program of songs and arias. She began her musical career in Richmond under the tutelage of W. Henry Baker, making her first appearance with the Richmond Philharmonic Orchestra, directed by Mr. Baker. George Harris accompanied.

Charlotte Beazley, soprano, with Florence Richardson, pianist, gave a joint recital for the Hanover Woman's Club at the home of Mrs. Boxley Vaughn, at Hanover. Besides a miscellaneous program, works of John Powell and Hilton Rufty, Richmond composers, were featured.

Ruth Peters, young pianist pupil of T. Winston Bolling, has been awarded a scholarship by Rudolph Ganz, of the Chicago College of Music.

The fourth annual festival of pupils of the American Institute of Music was recently held at the Mosque. Many students appeared in solo and ensemble.

Gilbert Reed, of Richmond, is the recipient of a scholarship awarded at the annual State music festival. Similar scholarships were given to Elmer Setliff and Agnes Millner, of Norfolk; Delores Franklin and Edwin Robertson, of Lynchburg; Harold Marshall, of Newport News, and Olga Dowdy, of Norfolk. These awards were made from a group of more than six hundred students of the institute. Mr. Ferry, of Norfolk, supervised the festival, as State director. J. G. H.

Sydney's Sesquicentenary Celebrated with Melody

Australian Composers Furnish Music for Festive Programs—Alexander Kipnis Sings to Crowded House—New Native Piano Concertos

SYDNEY, N. S. W.—The one hundred and fiftieth anniversary celebrations are presenting many musical events of importance. One of the most enjoyable and interesting were two open air festival concerts held in the new Angus and Martin Stands at the Royal Agricultural Show Ground. The massed choirs, consisting of over 5,000 voices—men, women and children—conducted by Dr. Edgar Bainton, director of the State Conservatorium, gave a remarkable performance. The bands of the Salvation Army accompanied and played Guillidge's British Melodies in the interlude. The conductor had full command; the voices, as one, carried with splendid effect, and delighted the huge audience. Lindley Evans' Australia, Happy Isle (words by Jessie Street) opened the program. Then followed Orlando Gibbon's The Silver Swan; Elgar's The Challenge of Thor, Britons Alert, It Came from the Misty Ages; Margaret Sutherland's Land of Ours, Alfred Hill's Sing of Australia, Austral's Song, Australian Hymn, Lift Up Your Heads, O Ye Gates; Parry's Hallelujah and Jerusalem. Especially well performed were Sing of Australia, The Silver Swan and the chorus from Messiah which were overwhelmingly applauded by the audience, which appreciated the able work of the conductor.

The second concert was attended by many thousands. As these two events were so successful, it has been suggested an annual festival be organized.

FOR NATIVE COMPOSERS

The Australian Broadcasting Commission offered a £50 prize in a song competition—words and music to be written by an Australian. The entries numbered 298. Alfred Hill, of Sydney, outstanding musician and composer, won the award. The words were written by Louis Lavater and the composition was named Mopoke. (Mopoke is an Australian bird whose song is heard at night.) Mr. Hill is known for many works, including orchestral, strings and vocal music, some of which were heard at the State Conservatorium when he conducted an entire program under the auspices of the Australian Broadcasting Commission as a gesture of appreciation of an Australian's creative work. He included Celebration Overture; The Joy of Life (an excellent piece of choral writing); a group of orchestral pieces named Nature Studies and a Hymn for the Peace of the World. The second half of the program had the opera Auster, an allegorical history of the birth of Australia. The libretto was taken from Mrs. Coungean's Princess Mona. This had been heard previously in Melbourne during Sir Benjamin Fuller's opera season, with Florence Austral in the leading part.

MUSIC WEEK FESTIVAL

Music Week Festival was a pronounced success. Organ recitals were held in city and suburban churches; children's concerts; concert parties visiting country centers and schools; concerts in department stores; popular orchestral concerts at the Town Hall, at which Dino Borgioli and Lauri Kennedy appeared. Perhaps the most unusual were the Musical Historic Pageant and an exhibition of old and valuable instruments at the Blaxland Galleries. The pageant depicted Australian musical history from 1788 to 1938. The characters were taken by leading musicians in costumes of those contributing to history, among whom were Dame Nellie Melba, Ada Crossley, Nellie Stewart, Dame Clara Butt and Kennerley Rumford, Belle Cole, Armes Beaumont, Charles Santley, Henri Verbrugghen, Signor Hazon and Joseph Kretschmann. In the living tableaux, the first scene, 1788, showed the aborigines' enjoyment of music in primitive form. The second offered music in a settler's hut. Then followed the first musicale at Government House in the time of Governor Bourke, the first boys' church choir, the first opera season, the Philharmonic Society, the State Conservatorium with its first conductor, Henri Verbrugghen, and the State Conservatorium Opera School established by Dr. Edgar Bainton. Roland Foster and Raymond Beattie were narrators. Madam Ferrari-Passmore was honorary organizer of the outstanding and remarkable success, which involved many weeks' preparation.

KIPNIS WELCOMED

The council members and associates of the Musical Association of New South Wales held a reception in honor of Alexander Kipnis, who, under the management of the Australian Broadcasting Commission, is giving concerts and touring the principal cities. Alexander Svergensky, president, welcomed the artist in a eulogistic speech, to which the guest and his wife responded. The first concert at the Town Hall attracted a full house. The audience gave the basso an enthusiastic reception and he was recalled many times, generously responding with encores.

The opening number was Verdi's Ella Grammai M'amo. In this aria, with Il Lacerato Spirito, he revealed the grandeur, beauty and quality of his voice. Mephistopheles' Serenade brought forth overwhelming applause. Mr. Kipnis gave a group of Russian songs in the original and, as an encore, sang Red Sarafan and O Star of Eve. In the Schubert group were Gute Nacht, Der Jüngling an der Quelle, Der Wanderer and Ständchen, which the basso sang with control, intensity of feeling and purity of tone. He included Moussorgsky's Farewell, My Son and Song of the Flea, both bringing unabated rounds of applause. Raymond Lambert supported him with piano help of sympathy and understanding, and added interest in his selection of a Debussy group for keyboard solo.

ORCHESTRA AND OPERA

The Conservatorium Orchestra, conducted by Dr. Edgar Bainton, opened its first subscription concert of the season by presenting a program of Australian compositions. Included were songs by Alfred Hill, Hinemoa and The Weird Flute; Alec Burnard's L'Allegro Overture; Arthur Benjamin's suite, Light Music; Roy Agnew's Breaking of the Drought, for voice and orchestra; Percy Grainger's Handel in the Strand for piano and orchestra; and Miriam Hyde's piano concerto in E flat minor. This latter work, a first performance in Sydney, is distinctly original, and the composer showed exceptionally fine pianistic qualities in her reading, for which she was recalled. The concerto by the young Adelaide pianist was heard for the first time at the Patrons' Fund Concert, London, and later repeated by the BBC Orchestra, conducted by Aybmer Buisst.

The Opera School of the State Conservatorium has progressed since its initiation, and the performance of Gluck's Orpheus fully deserved the demonstration given by the audience. Phyllis McClosky, contralto, in the name part, showed talent in voice, diction and portrayal of the character. Lorna McKean as Eurydice also distinguished herself. Under the baton of Florent Hoogstool the orchestra was excellent, especially in the support given the vocalists. After the final scene the audience expressed its appreciation of the untiring work of the organizer, Roland Foster, and Hilda Mulligan as producer. Guenda Bainton was responsible for the artistic scenery.

SOLOISTS PERFORM

The Rose Bay Music Club—the mother club of the Associated Music Clubs of New South Wales—opened the 1938 season at Wesley Hall. Dagmar Roberts, Australian pianist, gave a well balanced program, in which she displayed her musical ability, brilliancy, vitality and tonal color. The hearers demonstrated approval by enthusiastic recalls, to which she responded by playing a not so well known work by Mozart, Musical Joke. Greta Callow, coloratura soprano of Adelaide, who had personal training from the late Dame Nellie Melba and recently returned from England and Belgium, gave an artistic performance in her presentation of songs. Bernard Donnelly, violinist from the studio of Cyril Monk, played numbers arranged by Kreisler.

Beatrice Tange, Australian pianist, who has returned from touring the States under the auspices of the Australian Broadcasting Commission, has received a concerto dedicated to her by the composer, Thomas Baron Pitfield. This was broadcast through national stations. The artists were Miss Tange, pianist; Ernest Llewellyn, violinist; Carl Goten, cellist. Other Pitfield compositions, a prelude, reel and minuet, were first played at the Great Hall, Sydney University, and favorably received. ELIZABETH PLUMMER.

Yella Pessl to Teach at Columbia University

Yella Pessl, harpsichordist, joins the Columbia University faculty in the fall to give a course in harpsichord playing and interpretation of early keyboard music with especial emphasis on eighteenth century music. She has discovered in the Library of Congress a sonata for viola and harpsichord by Friedemann Bach and plans to give its first American performance next season. Recently she completed two Bach albums of recordings.

Ernst Lert Offers Opera Classes at Estelle Liebling Studios

Dr. Ernst Lert, formerly general stage manager of the Metropolitan Opera Association and La Scala, is conducting opera classes at the New York studios of Estelle Liebling. Engaged by Miss Liebling, Dr. Lert is working with students on Aida, Faust, Carmen, Lohengrin, Tannhäuser, Rigoletto, Pagliacci and Lucia. Performances are to be given during the summer. Coaching, ensemble work, dramatics and public appearances are features of the course.

Lotte Lehmann's Autobiography to Be Published in America

American rights to Lotte Lehmann's autobiography, to be known as Midway In My Song, have been acquired by Bobbs Merrill. The book, published two years ago in German in Vienna, is known in England as On Wings of Song. This is her second book, her first, Eternal Flight, being a novel.

SINGS WITH ORCHESTRA

HILDA OHLIN,

soprano, was soloist with the Federal Music Project Orchestra in New York on June 25, singing works of Bruch and Strauss. Miss Ohlin is now in Chicago and is to appear at the Grant Park symphony concerts and in other festivals near that city.

Pittsfield Festival to Mark Twentieth Anniversary

The twentieth anniversary of the first festival of chamber music is to be commemorated at South Mountain, Pittsfield, Mass., on September 21, 22 and 23 by the Berkshire Festival of Chamber Music. Participating will be the Berkshire String Quartet, founded in 1916 by Elizabeth Sprague Coolidge; the South Mountain Quartet of Pittsfield, which she founded seven years later; the solo quartet of St. Bartholomew's Church, New York; Albert Sprague Coolidge, viola, and Mrs. Coolidge and Gunnar Johansen, pianists. They and Kathleen Parlow and Willem Willeke are to open the festival. Also listed are the Kolisch Quartet, which is to play two new works, by Anton von Webern and Louis Gruenberg, both dedicated to Mrs. Coolidge; the Barrere Ensemble of Wind Instruments; Carlos Salzedo and Sylvia Meyer, harpists; the Coolidge String Quartet; Jesus Maria Sanroma, pianist; the Gordon String Quartet, which plays a new quartet by Frank Bridge dedicated to Mrs. Coolidge; the Roth Quartet; Ralph Kirkpatrick, harpsichordist; Georges Barrere and Frances Blaisdell, flutists; Hugo Kortschak, conducting a string ensemble; and Ernst Toch, pianist, who participates in the first performance of his quintet for piano and string quartet, also dedicated to Mrs. Coolidge.

Connecticut Valley Concerts

The festival of the Friends of Music of the Lower Connecticut Valley (Ronald Murat, director), has been moved to the East Haddam (Conn.) Congregational Church. The initial program on July 27 presents the Connvale String Quartet and an assisting pianist in the Schumann piano quintet and a singer. Mr. Murat on August 24 directs the Connvale String Orchestra with Arnold Belnick and John Dembeck, violinists, and his artist pupils, as soloists. Belnick is soloist with the Philharmonic-Symphony Society at the Stadium Concert, New York, on August 6. At the final festival program on September 20, Mr. Murat appears with Carlos Salzedo, harpist, in joint recital.

Piano Novelty in Paris

PARIS.—Rudolf Firkusny, pianist, played Leos Janacek's Dans La Brume at a private concert recently. I. S.

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Boston Pops Pass 500th Mark

Fiedler Closes Successful Series in Which Guest Leaders and Soloists Appear—Finnish Conductor Leads Sibelius Work

BOSTON.—The fifty-third season of the Pops concerts of the Boston Symphony Orchestra ended on July 2. It was the ninth season under the direction of Arthur Fiedler, and it is safe to say that the season will have been the most successful in history, as determined by attendance.

NOVELTIES FEATURED

Programs of the final weeks of the season had an item or two of more than local interest. On June 14, there was a repetition of Walter Piston's Dance Play, The Incredible Flutist, and it was again possible to admire the racy score that Mr. Piston provided for Hans Wiener and his Dance Group. On June 18, the night of the New England Conservatory of Music, there were first performances of Four Spokes from the Hub by Paul White and Dorothea Dean's nocturne. On the same program Esther Asher played the first piano concerto of Rachmaninoff, and Eleanor Steber, soprano, sang an air from La Forza del destino.

Tauno Hannikainen, visitor from Finland, made an excellent impression as musician and authoritative interpreter of the music of Sibelius when he conducted the second symphony of that master at the concert of June 20. Paul Cherkassky conducted the rest of the program, which leaned considerably to Scandinavian music.

On June 22, Leo Litwin played the Rubinstein D minor piano concerto.

Charles O'Connell was guest-conductor of the program of June 28, with Joseph Paul Smith, baritone, as soloist. On July 1, the night before the season's closing, Mr. Fiedler conducted his 500th Pop concert. On the closing night Jesus Maria Sanroma, most frequent Pops soloist, played the perennial Pops favorite, Rhapsody in Blue. M. S.

Cincinnati Summer Activities Include Students' Concert

CINCINNATI, O.—The nineteenth annual concert by the musical groups of Withrow High School was dedicated to Joseph Surdo, director, who rounded out an exceptional career of almost fifty years in the service of music in the public school. Surdo, although retiring from these duties, continues his musical work on the faculty of the College of Music.

Dr. Theodore Kratt, dean of the School of Fine Arts, Miami University, Oxford, O., was presented by his former teacher, Dr. Edgar Stillman-Kelley, for the honorary Doctor of Music degree granted by the Cincinnati Conservatory of Music at its sixty-first commencement. Dr. Kratt was honored in recognition of his musical services in Chicago, the States of Idaho, and Ohio, and in the National Federation of Music Clubs. Bertha Baur, president emeritus of the conservatory, conferred the honor.

Clarence Adler, New York pianist, received the honorary Doctor of Music degree from his alma mater, the College of Music, at commencement.

Eleanor Wenning closed her piano studio for the summer. She continues her studies in composition with Richard Hageman.

Marion Bauer, American musician, critic, lecturer and writer, gives a series of lectures during the summer session of the conservatory. M. D.

Grace Moore Sails to Sing in Europe

Grace Moore, operatic, concert and radio soprano, accompanied by her husband Valentin Parera, sailed from New York on June 28 on the SS. Normandie for France, Belgium and England, to appear in concert and opera. Charpentier's Louise is to be restored at La Monnaie for her. Miss Moore also is to sing this role next season at the Metropolitan and Chicago Operas. She sings at Albert Hall, London, in a benefit for Queen Mary's Hospital under the patronage of Queen Mother Mary.

Mu Phi Epsilon Honor Sorority Holds Convention in Chicago

Largest Gathering in History of Organization Attends—Bertha Marron King Reelected for Fourth Term as President

CHICAGO.—With "music, friendship and harmony" their keynote, Mu Phi Epsilon members thronged to Chicago during the week of June 27 for the twenty-fifth national convention of Mu Phi Epsilon national music honor society for women at the Drake Hotel. Delegates from seventy-seven chapters and twenty-five alumnae clubs throughout the country enjoyed the musical programs, discussions and harmonious entertainment prepared by Great Lakes province which includes Illinois, Michigan, Ohio and Wisconsin chapters. This was the largest gathering of Mu Phi's on record, delegates and visitors surpassing all expectations. One of the honored and interested guests was Professor W. S. Sterling, the seventy-eight year old founder of Mu Phi Epsilon who attended all meetings and programs.

With the exception of Alma Geiser, secretary, replaced by Maude Titus, the national officers were all re-elected. Bertha Marron King, indefatigable president for three two-year terms, was re-elected for the fourth time. Helen Mueller, vice-president and music advisor; Dorothy Enlow Miller, treasurer; Helena Munn Redewill, editor and business manager; and Louisa Allensworth, alumnae secretary-treasurer, were also voted in for another two years. Cincinnati, O., has been chosen as the next convention city in 1940, when East Central province will be hostess.

PUBLICATION OF WORKS APPROVED

The convention body voted approval of the publication of a collection of compositions by Mu Phi's in book form, numbers for which are to be selected by contests throughout the country under the supervision of Tau Alpha chapter of New York, of which Hazel Griggs is president. Contest judges include Rudolph Ganz, Howard Hanson and Walter Goodrich.

Dual membership, which has long been banned by Greek letter secret societies, has become more than a theory with Mu Phi Epsilon. One of its west coast chapters has initiated Phi Beta members during the past years and both sororities are working hand in hand in Oregon to the benefit of both, according to Anita De Mars, Mu Phi's national publicity chairman. Since Mu Phi has become an honor society, it is automatically open to membership to all who qualify for its high scholastic requirements, regardless of other sorority affiliations.

Among Mu Phi's worthy projects for the promotion of the cause of music in America are its contributions to the Woman's Symphony Orchestra of Chicago and the MacDowell Colony at Peterboro, N. H. Its most outstanding achievement is the maintainance at Gad's Hill, Chicago, of a settlement school of music where instruction in all departments is given to settlement children.

MUSICAL PROGRAMS

A group of students from Gad's Hill Music School demonstrated to the visitors the excellent results being accomplished under the capable direction of Gladys Hertel Roupas.

A highlight of the convention was the formal opening concert given by a symphonietta under Ebba Sundstrom's leadership. The group played with zest and enthusiasm the Haydn B flat symphony and numbers by Rossini, Hadley, Debussy, Stoessel, Saint-Saëns and Miss Sundstrom's orchestral arrangements of Mu Phi's Triangle Song by Caliste Sinek. The auditors sang as a well trained chorus for there were many prominent opera and concert singers among them.

Winners of the 1936 contest—Ruth Orcutt, Martha Morgan Short, Elizabeth Henderson, Constance Virtue and Susannah Armstrong—had a special concert at which their prize winning compositions were presented. The Misses Orcutt, Short and Kidd played their own opuses, while Miss Henderson accompanied Ethel Swindelle in her three songs. Blythe Owen was soloist in the Cloister scene from Miss Virtue's Queen of Camelot.

BERTHA MARRON KING

Marian Maddy, Dorothy Louise Johnson, Virginia Crane, Maurine Ricks, Suzanne Eby, Sara Louise Liebensberger, Marie Ludwig, Almira Lindgren, Ida Mae Kirtland, Mildred R. Brunner, Dorothy Colton and Amy Lee representing Phi Eta, Nu, Phi Zeta, Mu Rho, Phi Theta, Psi, Iota Alpha, Phi Iota, Mu Beta, Chi, Mu Tau and Upsilon, participated in the active chapter concert.

Janice Porter, Chicago Opera soprano, added *éclat* to the alumnae club concert with her stirring interpretation of Pace, Pace mio Dio and shorter numbers. Doris Wittich lent admirable accompaniments. Others partaking in this well presented program were Doris Posthumus Houghton, Minerva C. Blackburn, Geraldine Powers, Isabel McArthur Baker, Ethel Poole Morck, Frances Hutcheson, Beth Miller, Jane Johnson Burroughs and Ava Comin Case with Martha McCormick, Grace Holland, Willa Beckem Lowrance, and Mary Ruth Craven as accompanists.

Dr. and Mrs. William Barnes entertained the delegates and visitors at their home in Evanston with an informal musicale on the closing day of the convention. Mae Barron of the Chicago Opera, Mr. and Mrs. Barnes, Catherine Sauer and Lois and Florence Dangremond gave the program with Mu Phi Epsilon chorus singing in Sibelius's Finlandia.

The programs throughout reflected the high ideals and standards of scholarship

(*Continued on page 27*)

Philadelphia Warm Weather Bills Include Robin Hood Dell Concerts

Benefit Program for Chamber String Simfonietta at Wynnewood—Civic Orchestra Heard—Rigoletto Sung Outdoors

PHILADELPHIA.—The fourth annual Twilight Musicale for the benefit of the Philadelphia Chamber String Simfonietta was given in the garden of Deepdene, residence of Mr. and Mrs. Gideon Boericke at Wynnewood, before a cordial audience of several hundred. The artists were Betty-Jane Hallstrom, harpist; Rafael Drurian, violinist; Benjamin De Loache, baritone, with Sol Kaplan at the piano for Mr. Drurian and Mildred Snell for Mr. De Loache. Mr. Drurian played the Romance (op. 3) of Gliere and introduction and rondo capriccioso of Saint Saëns, exhibiting beautiful tone and facile technic. Later he and Mr. Kaplan combined their artistry in Beethoven's F major sonata for violin and piano. Miss Hallstrom did excellent work in Tournier's Feerie Prelude et Danse and Menuetto by Mehul and was well received by her audience. Mr. De Loache appeared twice on the program, singing first the Invocation from Peri's Euridice, Ständchen by Brahms, Traum' durch die Dämmerung of Richard Strauss and Fussreise by Hugo Wolf. Closing the concert, Mr. De Loache gave five short songs in English. Mr. Snell was the admirable accompanist.

BRITT AND DEERING WITH CIVIC ORCHESTRA

On the same evening the Philadelphia Civic Symphony Orchestra gave an attractive program in Mitten Hall with the able Horace Britt as eloquent guest conductor. The program included Brahms' Symphony (No. 2) in D, the overture to Mozart's La Clemenza di Tito and the overture to Mehul's Le Jeune Henri. Henri Deering was the soloist in Rachmaninoff's Concerto in C Minor and gave a brilliant performance.

ROBIN HOOD DELL CONCERTS

On June 23 the ninth summer concert season by members of the Philadelphia Orchestra was inaugurated at Robin Hood Dell, with Eugene Ormandy conducting. Mr. Ormandy offered a beautiful performance of Brahms' symphony (No. 1) in C minor. The second half of the program was all Johann Strauss, delightfully played.

On Friday evening the program was under the direction of Alexander Smallens, the first half of the program offering the Scheherazade of Rimsky-Korsakoff; the second half the Tschaikowsky concerto in B flat minor, for piano and orchestra, played well by Jeanette Savran, soloist, and the Firebird of Stravinsky. An interesting program well done.

On Saturday evening the program was led by Alfred Wallenstein, who gave interesting readings of Berlioz' Roman Carnival Overture and the Unfinished Symphony of Schubert. The second half of the program contained Rossini's William Tell Overture, Saint-Saëns' Danse Macabre, Harl McDonald's Rhumba, a Glazounoff waltz and Tschaikowsky's Romeo and Juliet.

RIGOLETTO SUNG OUTDOORS

Rigoletto, the first opera of the season at Robin Hood Dell, postponed because of heavy rains, had two performances on the following Wednesday and Thursday evenings by an able and experienced cast, with Josephine Antoine as Gilda, Mostyn Thomas as Rigoletto, Harold Kravitt the Sparafucile and Armand Tokatyan the Duke. Alexander Smallens conducted in his usual able way and carried through a very smooth performance.

IGOR GORIN SINGS

Saturday evening brought a popular program to Robin Hood Dell under the direction of Charles O'Connell, the program including the March from Tannhäuser, a gigue by Bach-Cailliet, passacaglia by Purcell-O'Connell, and minuet by Beethoven-Cailliet. The soloist of the evening was Igor Gorin, baritone, whose splendid work was royally received by the audience. He sang the prologue from Pagliacci, Rossini's Largo al Factotum, the Lord's Prayer (Malotte) and None But the Lonely Heart (Tschaikowsky). E. F. S.

Toronto Proms Bring Solo Novelties

Spalding Plays Lalo Work—Carola Goya Dances—Grace Panvini and Conrad Mayo in Vocal Offerings —Reginald Stewart Conducts

TORONTO, CAN.—The "Prom" concert of June 9 was ably, at times brilliantly, conducted by Reginald Stewart, the Tschaikowsky Fourth Symphony being particularly moving; Chabrier's Espana was also thrilling, and an acceptable interpretation was given of the Liebestod. Mr. Stewart offered a splendid orchestral accompaniment to The Barber of Seville aria, delightfully sung by Grace Panvini. The clarity, easy command of *fioriture*, intelligent characterization and altogether charming personality of this soprano were further exemplified in a group of songs.

The following week gave us scholarly transcriptions by Mr. Stewart of Bach numbers, admirably conducted and played, and followed for refreshing contrast with Figaro's Largo, sung with much tonal richness by Conrad Mayo. The Brahms symphony (No. 1), impressively delivered, closed the first half of the program. Mr. Mayo opened the second part with the Pagliacci Prologue, a human declamation, and was forced to follow this with many encores, accompanied by the satisfying Gwendolyn Williams. The Berlioz version of the Rackoczy March was then thundered forth by the orchestra.

A deft arrangement by our own Frank Blachford of Bach's prelude in E major began the next week's concert, after which Mr. Stewart was heard in his own element as pianist in Schumann's C major toccata. This was sequelled by his conducting of Tschaikowsky's Romeo and Juliet Overture, Debussy's Afternoon of a Faun and Festivals, the last done with much opulence of color. Then came Carola Goya, the evening's soloist, who danced captivatingly.

SPALDING AS SOLOIST

A week later the soloist was Albert Spalding. The Lalo Symphonie Espagnole at the hands of this artist held all the lure one expects of it and cast its subtle spell with completeness. Later, unaccompanied Bach, glittering Sarasate and countless encores proved repeatedly his idolization by his audience, Leo Barkin as his accompanist sharing in the honors.

Among other events Fred Manning's last three pupils' vocal recitals a week apart, the final one featuring the beautiful voice and appealing art of Harry Ward, baritone, as well as Florence Richardson's highly artistic viola playing, Kathleen Irwin admirable at the piano; Winifred Hicks-Lyne's Evening of Song by many happy students, Grace Smith Harris proving a resourceful accompanist; a junior and a senior recital by the Hambourg Conservatory demonstrating much talent and fine methods; a remarkable piano recital by young John Knight, pupil of Mona Bates; a recital by Bertha Clapp's piano pupils, including the gifted Harold Ball; and Leo Lehrman's largely attended and much applauded violin pupils' recital, his talented pianist daughter, Irina, participating generously. B. P.

Werrenrath Soloist with Baltimore Municipal Band

BALTIMORE, MD.—Two musical events have served to brighten the customarily drab summer scene, both of them presentations of the Municipal Department of Music, of which Frederick R. Huber is director.

On June 30, the Municipal Band of Baltimore under the direction of Robert V. Lansinger and with Reinald Werrenrath, distinguished American baritone, as soloist, presented a program of Music We All Love at the Homewood Stadium, the audience viewing with favor the enjoyable musical fare. Mr. Werrenrath, who is teaching here at the Peabody Summer School, sang a number of old favorites beautifully and with superb diction, the large audience forcing him to add an encore at the conclusion of his final group. Mr. Lansinger has seldom had his band in better shape. The annotations by Broughton Tall were read well by John Wilbourn and the whole evening was thoroughly delightful.

For the seventh consecutive time, the City Colored Orchestra and Chorus combined to present a concert under the direction of W. Llewellyn Wilson. A feature of this event was the first performance of Harry Patterson Hopkins' Our Flag Is Passing By, for orchestra and chorus. Another Baltimore composer, Franz C. Bornschein, was represented with his Freedman's Song, which was given its initial performance at last year's concert. The soloist was Lillian Matthews Parrott, who sang Micaela's aria from Carmen. The program was more varied than unusual, a factor that gave the entire evening additional interest.

Charles M. Courboin, teaching organ at the summer session, gave the opening recital of the Peabody Conservatory Summer School on July 7. His program embraced works of Bach, Schumann, Franck, Saint-Saëns, Clifford Lang, Maitland and De Boeck. On July 10 Pasquale Tallarico, pianist, was heard. Others scheduled are Frank Gittelson, violinist, July 17; Reinald Werrenrath, baritone, 24; and the Peabody Trio (Frank Gittelson, Pasquale Tallarico, and Bart Wirtz), 31. G. K.

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St. Louis Little Symphony Orchestra Gains Success in Outdoor Offerings

Hans Lange Leads Washington University Quadrangle Series with Assisting Soloists—Municipal Opera Season Brings Premieres

ST. LOUIS, MO.—Summer musical activities are at their height in St. Louis, with the Municipal Opera drawing nightly capacity audiences of more than 10,000, and the Little Symphony Series under Hans Lange's direction surpassing the most sanguine hopes of its sponsors. Since changing the locale to the Washington University Quadrangle, which is more accessible than the former county location, attendance has greatly increased, until the average audience is now approximately 1,400.

The first concert featured Corinne Frederick as soloist in the Haydn D major concerto for harpsichord and orchestra, and as usual Miss Frederick gave an impeccable performance. The chief orchestral work was the Schubert fifth symphony, which was given an excellent reading. Gustav Holst's St. Paul's Suite and Wolf-Ferrari's sinfonietta proved interesting.

The highlight of the second concert was Sibelius' Pelleas and Melisande suite, its various subjects revealing the Finnish master's many-sided genius. Edward Murphy, the orchestra's first horn player, presented the Mozart horn concerto, a seldom-heard novelty which the audience fully appreciated. Handel's Concerto Grosso in D; Quincy Porter's Ukrainian Suite and Paul Hindemith's modern conceit, A Huntsman of the Palatinate Rides Through the Woods, completed the interesting list.

The first half of the third concert was devoted to Bach,—the orchestra presenting the B minor suite and Frank Glaser, a decidedly competent young American pianist, playing the D minor concerto. His clean and incisive technic and splendid grasp of the requirements of this classic style made a keen impression, and after a flattering reception a Chopin waltz was added in response. The program novelty was Albert Noelte's suite in one movement for strings and the closing work, the Mozart G minor symphony. Mr. Lange has brought his small ensemble to a high degree of perfection despite a minimum number of rehearsals, and the increasing popularity of these concerts insures them as a permanent factor in the summer musical happenings here.

MUNICIPAL OPERA PRESENTATIONS

The Municipal Opera Company is now in its fourth week with Jerome Kern's Roberta as the attraction. An attendance record was established by this same musical play when it was given three years ago, and the former record will be matched if not broken. Nancy McCord, Ethel Morrison, Fifi D'Orsay, Joseph Macaulay, Jack Durant, Ray Middleton and Eric Mattson are but a few of the shining lights making the season a huge success.

Gentlemen Unafraid, the latest work of the Harbach-Hammerstein-Kern combination, which opened the season with a world premiere, was only partially successful in its present state. It is now being completely revamped and made ready for a possible Broadway opening in the fall. The Gershwin musical success, Of Thee I Sing, was produced for the first time by Municipal Opera as the second of the season's offerings. Another attraction, but one that seemed rather much ado about nothing, was Erik Charell's heralded White Horse Inn, though it was most spectacularly produced.

O. C.

Wagner Series Popular In Cologne

Other Music Along the Rhine—Bonn Beethoven Festival—Youthful Composers in Excellent Showing

COLOGNE.—Wagner held the stage for several weeks at the Opera with Parisfal, Lohengrin, Tannhäuser, Die Meistersinger, Flying Dutchman and The Ring. Guest artists were Maria Müller, Margarete Klose, Gotthelf Pistor, Frank Völker, Carl Hartmann, Ludwig Weber, and conductors Eugen Papst, Bruno Kittel, Carl Dammer and Fritz Laum. Our local singers also made a fine showing: Elsa Foerster, Ruth Jost-Arden, Mariethers Henderichs, Adelheid Wollgarten, Emil Treskow, Mathias Steland, Rudolf Frese, Siegfried Tappolet and Werner Alsen. The Parsifal performance was conducted remarkably by Alexander Spring.

The Reichs Symphony Orchestra, on its journey through Germany, visited Cologne, playing a fine list of Reger, Strauss and Schumann, with Ilse von Tschurtschentaler, pianist, in the Schumann concerto. Edwin Fischer and his chamber orchestra edified large audiences with Bach's Brandenburg Concertos, and those for one, two, three and four pianos—ovations, recalls and many repeats.

BACH PASSION IMPRESSES

Recently the traditional annual performance of Bach's St. Matthew Passion was deeply impressive. Eugen Papst conducted. On as high a level as the chorus (augmented by the Cologne Male Chorus) were soloists Ria Ginster, Elisabeth Hoengen, Walter Ludwig (Evangelist), Hans Hermann Nissen, Erich Meyer-Stephan, Carl Pillney (cembalo), and Hans Bachem (organ). The Cologne Orchestra also deserves special praise for its part in the performance. It was likewise interesting to hear Bach's St. John Passion, given by the Bach-Verein, in Christus Church, under Michael Schneider. Though the chorus was small, it sang in masterly style, assisted by the Cologne Chamber Orchestra and such efficient soloists as Gisela Derpsch, Traute Borner, Heinz Matthei, Johannes Willy, Hans Hager, Hans Hulverscheidt (organ) and Dr. Josef Neyses (cembalo).

To celebrate its twenty-fifth anniversary, the Kölner Chorvereinigung (Wilhelm Bredack, founder-conductor) brought a beautiful performance of Messiah, with soloists Elly Volkenrath, Lore Paxmann, Heinz Viehmeyer, Dr. Donald Morgan, and Hermann Werner (organ).

SIEGFRIED WAGNER OPERA RESTORED

At the Opera, Siegfried Wagner's Der Barenhäuter was newly staged, Eugen Bodart conducting. The scenery was by Wieland Wagner, the composer's son. The principals were Matthias Steland, Kathe Russard, Emil Treskow and August Griebel.

The Royal Flemish Opera of Antwerp paid Cologne a visit, presenting the Flemish opera Anna-Marie, by Felix Timmermanns, music by Renaat Veremans, the latter conducting. Both the work and its interpreters (Bertha Briffaux, Maria v.d. Meirsch, Gerrit Harmsen, Jef Sterkins, Jaak Heirstrate) received a warm welcome.

At the neighboring town of Bonn the twenty-first chamber music festival of the Beethovenhausverein was celebrated in a worthy manner. Soloists were the Fahse Quartet, Ria Ginster (soprano), Elly Ney (pianist) and Karl Delseit (accompanist).

At Bielefeld, the town orchestra, under Werner Gössling, presented a fine program of Music of Young Germany: Gothic Suite by Paul Graener; Ceremonious Music by Heinrich Spitta; music for wind instruments by Cesar Bresgen; symphonic music by Dransmann; and first performance of a concerto in E major for piano and orchestra by Otto Siegel (Karl Delseit soloist). In general the impression made was one of youthful vigor, fertility of ideas and solid foundation.

ADOLPH SPIES.

Indianapolis Welcomes Piano Festival

Third Annual Event Enlists Huge Keyboard Ensemble

INDIANAPOLIS, IND.—More than 1,000 performers took part in the third annual piano festival in the Butler Fieldhouse before two capacity audiences. Students from forty cities and from the studios of 150 teachers played on 125 pianos, of which about one hundred were spinet and console types. The festival, under the direction of Frank Wilking, was given to raise funds for the Wilking Foundation, which provides scholarships for young piano students of the state.

The Guitar (Gaynor) and minuet in G (Beethoven) were contributed by young students whose ages ranged up to junior high. Hungarian Dance (Brahms) and minuet in E flat (Mozart) were the selections by the junior high. March from Tannhäuser (Wagner) and Romanita (Wilking) were performed by senior high school students, while an adult group, assisted by an incidental tympani, presented Marche Slave (Tschaikowsky). About twenty-five artist pianists contributed marches as each group took their places for the different numbers, and played two solos Ritmo (Infante) and Coronation Scene from Boris Godounoff (Moussorgsky), the latter number being enriched by organ chimes, Burton Burkette at the console. Mr. Burkette also gave numbers by Dvorak, Verdi and Mendelssohn. The rhythm of the different groups was outstanding but the tone quality was disappointing due no doubt to the acoustics.

Male choruses from four Indiana cities and two local organizations participated in the Indiana Male Chorus Festival at the Roberts Park M. E. Church. An attempt will be made to weld all male choruses into a group to become affiliated with the Associated Glee Clubs of America.

Fifty members of the local Liederkranz, and twenty members of the local Männerchor took part in the thirty-ninth annual Sängerfest held in Chicago, in June. The German-American singers were first organized here fifty-three years ago and have contributed much to the artistic music life of this community.

H. C. G.

SUMMERING IN WEST

ELIZABETH CRAWFORD,

soprano, a recent soloist with the Federal Symphony Orchestra in New York, left for summer study in California and returns to New York in September. (Photo by De Bellis, New York.)

Frank Mannheimer to Hold Summer Classes at Cornell College

MOUNT VERNON, IA.—Frank Mannheimer, pianist, member of the faculty of the Tobias Matthay School, London, is giving private instruction and directing classes in piano technic and literature this summer at Cornell College here. Last year he was soloist at the May Festival with the chamber ensemble from the Chicago Symphony Orchestra. Mr. Mannheimer in October starts his concert tour, during which he is soloist with the Dayton Symphony Orchestra.

K. J.

Eighth American Tour for Budapest Quartet

The Budapest Quartet begins its eighth American tour on October 1. Two series of chamber music are to be given in New York. The ensemble makes its eighth successive appearance in Buffalo and is to be heard again in Ithaca, Aurora, Wellesley and South Hadley, as well as in many cities for the first time.

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Pasadena Rose Bowl Scene of Spectacular Aida Staging

Noted Singers Take Part in Open-Air Hearing Under Baton of Cimini—Problems of Scenic Setting and Acoustics

LOS ANGELES.—Elephants and camels lumbered across the foreground in the triumphal procession of a lavish performance of Verdi's Aida, given by La Scala Opera Company in the Pasadena Rose Bowl on June 25. The production, with a cast possessing splendid voices was so well done that it even managed to rise above the handicaps of a place totally unfit for musical presentation. Had the same production been given in a suitable amphitheater, such as the Hollywood Bowl, it would have been magnificent. First honors were won by Conductor Pietro Cimini, who held together the far-flung elements of the spectacle with a masterly hand. The staging by Amelio Colantoni and Adrian Awan was of the best, and the settings devised by Natale Carossio were superb.

But as a place for opera, the Rose Bowl remains a football field. A more unsuitable or inadequate spot could hardly have been found. With every note, a dozen or more echoes chased one another around the oval enclosure. Amplification was a necessity, but gave a metallic ring to the voices from the stage.

EMINENT VOCAL CAST

The most appealing feminine voice was shown by Bruna Castagna, who gave Amneris with gratifying opulence of tone and the polish of experienced artistry. Eva Turner, making her debut here in the title role, displayed a soprano of considerable power, efficiently handled, and acted with sweeping gesticulations of the traditional character. Richard Bonelli sang Amonasro with vocal beauty, contriving to retain an appropriate air of dignity in the part, which is lost by most of those who sing it. Jesus De Gaviria, also heard here for the first time, sang Rhadames with authority, in a tenor of attractive quality. Yascha Davidoff sang a particularly fine Ramfis, showing a robust bass of enjoyable timbre. Tudor Williams was able and sonorous as the King of Egypt. Jose Arratia was adequate as the Messenger, and Ruth Hurst was not always vocally even as the Priestess. An attractive ballet was designed by Serge Oukrainsky.

R. D. S.

Rambling Around

Madelyn Akers Phillips, composer-organist of Chula Vista, Calif., appeared in June on a composer's program of the Los Angeles Dominant Club. Her latest songs were sung by Russell Horton, tenor. Artists using Mrs. Phillips' compositions in concert include Lawrence Tibbett, Dusolina Giannini, Guy Maier and Charles Wakefield Cadman. Mrs. Phillips is a member of the California Society of Composers and for the past seven years was organist of the Fifth Church of Christ, Scientist, of Hollywood. Formerly she was for thirteen years organist of a leading church in Kansas City, Mo.

* * *

Grace Bush, composer-poet, was awarded the prize for her poem, Grand Canyon, offered yearly by the Poetry and Music Club of Los Angeles. She presented her lecture-recital, Musical Landscapes, with original words and music, June 21, at the Coe Salon. Mrs. Bush repeated this program on June 30, for the Poets Club of Sierra Madre, of which Ralph Chetney, writer, is president. On June 22, Mrs. Bush and Allen Hubbard, baritone, inaugurated a series of programs over KMTR, called Serenade in the Night, featuring compositions of Mrs. Bush.

C. D. K.

Mozart Bill Closes Dunrovin Fete

Scenes from Operas and Other Works Performed under Baton of Fritz Mahler

RIDGEFIELD, CONN.—The Dunrovin Festival, under the auspices of the Chamber Music Society of America, was concluded here on July 2 with excerpts from Mozart's Così fan Tutte, The Magic Flute and The Marriage of Figaro under the direction of Fritz Mahler, with Marco Montedoro as scenic designer and Felix Brentano as stage director. The Mozart scenes were presented in English with a seventeen-piece orchestra drawn from the Metropolitan Opera and New York Philharmonic orchestras assisting.

In the leading roles were Charlotte Symons, soprano, Helen Olheim, contralto, and George Rasely, tenor, of the Metropolitan Opera; Agnes Davis, who appeared in the 1937 spring season there; Dorothy Chapman, soprano, Abrasha Robofsky, Emile Renan, Donald Beltz and Raymond Lutz.

Mr. Mahler and the orchestra played the overture from Mozart's Mitridate, Re di Ponte and the minuet from the composer's Haffner Serenade, which was danced by four "Shepherdesses" and four "Moors" to choreography by Pauline Koner.

The performances merited approbation, being admirably staged and sung with vocal excellence, the ensemble coordination giving the impression of careful rehearsing. Mr. Mahler's treatment of the scores reflected the sparkle and vivacity of Mozart and the entire production was easily the highlight of the three performances here.

P. D.

SECOND CONCERT

Eddy Brown, manager of the festival, directed a chamber orchestra in Bach-Mozart offerings at the second concert on June 25. An overture in B minor, actually a seven-movement suite of Bach, opened the program with Georges Barrere, flutist, playing what is practically a solo throughout with his accustomed artistry and technical polish. Mozart's Eine Kleine Nachtmusik, which followed, was ideally read for the intimate hall. Grete Stueckgold, Metropolitan Opera soprano, sang Alleluja, Warnung and Wiegenlied of Mozart and two songs of Hugo Wolf. Two encores by Wolf were added. Mme. Stueckgold sang with full appreciation of the dramatic opportunities of her numbers. Jascha Zayde furnished competent accompaniments. The fifth Brandenburg Concerto of Bach had Mr. Brown, Mr. Barrere and Alice Ehlers harpsichordist, as soloists. Mme. Ehlers delivered her part with charm and effectiveness, and the work was read with authority.

S. G.

San Francisco

(*Continued from page 7*)

California concerts are a gift from the Coolidge Foundation, and the music-making at Palo Alto, while sponsored by the Friends of Music at Stanford University, owes its inception to Mrs. Coolidge's initiative. Mrs. Coolidge is also one of the principal patrons of the Pro Arte, both here and elsewhere.

At the moment of writing the Kolisch Quartet has run through three of its five programs, the Roth but one and the Pro Arte but two. The amazing vitality, power, brusqueness, and intensity of Bartok's personality, and his consummate polyphonic craftsmanship, have made a fascinating contrast to the sheer romantic lyricism of Schubert. The magnificent executive craftsmanship of Mr. Kolisch and his associates has also been a matter of amazement and wonder.

The Pro Arte began its work with specialties of the house, the Ravel quartet and the Franck quintet, revealing in both that incisiveness, dynamism, and drive that distinguish it from other organizations of its kind. In the Franck it was assisted by Marcel Maas, pianist and brother of Robert Maas, the Pro Arte cellist. Marcel Maas will have his own series of recitals at Mills College, in which he will play all the Beethoven sonatas.

That profundity, delicacy and beautiful tone are not the exclusive property of any one quartet was shown by the first Roth concert, in which the colorful, tuneful Rispetti e Strambotti of Malipiero was balanced against the glorious A minor quartet of Schumann, and both with selections from Bach's Art of the Fugue as arranged by Harris and Norton.

In addition to chamber music in the surrounding towns the San Francisco audience has been regaled with excellent offerings by the WPA orchestra under the direction of Walter Herbert, who has introduced here such important novelties as Hindemith's Mathis der Maler suite and the first symphony of Aaron Copland. Erich Korngold came up from Hollywood to direct the orchestra in various works of his own, of which the suite from Much Ado About Nothing was the most important. Antonia Brico is slated to take over the Federal Project Orchestra for the concerts of late July and August.

MENUHINS IN SONATAS

Yehudi and Hephzibah of the Marrying Menuhins came home to give a thrilling sonata recital before what must surely have been the largest audience for a concert of its kind in local history. Other recitals have been given by Nicholas Goldschmidt, a superb singer of German Lieder and Czechoslovakian folk songs, and by Florence Stage, a young pianist from whom much is to be expected.

In a recent report of local activities the first performance of Edward Faber Schneider's tone poem, Thus Spake the Deepest Stone, was inadvertently not mentioned. Its premiere by the San Francisco Symphony Orchestra under Pierre Monteux revealed it as a work of rich romantic sentiment, firm texture and colorful orchestral dress.

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Prague Public Encounters New Trovatore Character

Ghost of Azucena's Mother Introduced—Modern Chamber Works by Dutch Composers

PRAGUE.—A novel performance of Verdi's Trovatore, in which the ghost of Azucena's mother appeared in the first act, was greatly applauded at the German Theatre. Frank Schultes provided a striking camp scene for di Luna and dressed the opera effectively. Friedrich Ginrod, guest artist from Vienna, was a splendid di Luna; Christina Eftimiadis was excellent in Leonore's vocal brilliants; Kurt Baum soared to vocal heights as Manrico; Hans Paweletz made Ferrando's thankless part interesting; and Lydia Kindermann won applause as the gipsy. Karl Rankl conducted.

The restoration of Marschner's Hans Heiling did not have the hoped for success, being notable only for an excellent performance. Neverthless, there were many curtain calls for Harriet Henders, American soprano (Anna), Elisabeth Wanka (Gertrud), Lydia Kindermann (Queen of the Gnomes), Josef Schwarz (Hans Heiling) and Kurt Preger (Konrad). Fritz Zweig gave a good routine performance as conductor, Renato Mordo's stage-directing was rather commonplace, and Frank Schultes' scenic effects were effective only in open-air pictures.

RIMSKY'S KITEGE IN PREMIERE

The National Theatre deserves praise for the excellent first local performance of Rimsky-Korsakoff's four act fairy opera, Kitege. The outstanding parts of the performance were Nicolas Benois's remarkable scenic effects, and Vladimir Zodrinski's colorful costumes. Branko Gavella, stage-manager, provided splendid crowd scenes, and Zdenek Chalabala read the score effectively. Protagonists were Lubomir Visegonoff (Prince), Ludek Mandaus (Tatar Burundaj), Ada Nordenova (Fevronie), Bronislav Chorovic (Prince Vsevolod), Theodor Schütz (Grishka) and Josef Krikava (Fedor Pojarok).

LUDIKAR AS FIGARO

The restaging of Verdi's Rigoletto gave local opera-goers the opportunity to make the acquaintance of Nikola Ovejo and his beautiful voice in the title role. After four years' absence, Pavel Ludikar was welcomed in Mozart's Figaro. Zdenka Zikova was acclaimed as Queen Isabella in Verdi's Don Carlos, while Melanie Bugarinovic exploited her extraordinary contralto as Kontchakovna in Borodin's Prince Igor.

Among Nordic guests at the National Theatre, Set Svanholm was ovationed as Lohengrin and Rhadames, for both his splendid tenor and fine appearance and stage presence. Another Swedish Rhadames was Einar Beyron, who, in company with Gertrud Wettergren as Amneris, won recalls for a fine performance. Elsa Bremse, Danish contralto, was an excellent singer and interesting actress in Carmen. The public also enjoyed two Esthonian newcomers, Olga Tiedeberg, soprano, and Martin Taras, tenor, in Puccini's Tosca.

MODERN CHAMBER MUSIC

Umelecka Beseda and the Dutch-Scandinavian Institute called attention to an exacting program of Dutch compositions by Willem Pipjer, Bertus van Lier, Henk Badings, Henrik Andriessens, Alphones Diepenbrock, and Felix de Nobel, the latter being also admired for his pianistic abilities. The interpreters were Harry van Oss and Julie Nessy-Bächer, vocalists, and the Czechoslovak Trio.

NOVAK HONORED

The Pritomnost Society devoted one of its subscription concerts to works by Vitezslav Novak who was present in the audience and called for numerous bows. The program included piano and vocal compositions, expertly read by M. Cyterakova and M. Hurska, vocalists, and Fr. Maxian and H. W. Süsskind, pianists.

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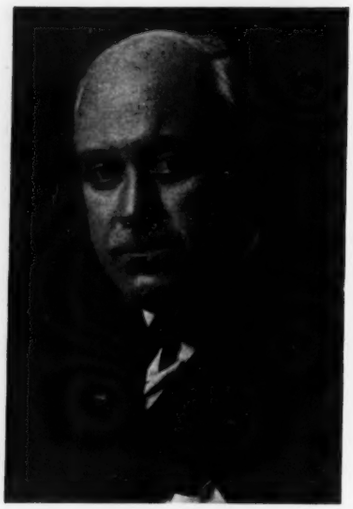

GEORGE A. WEDGE, director of the Juilliard Summer School, has been named director of the Institute of Musical Art, succeeding Oscar Wagner, appointed dean of the Juilliard Graduate School. (Photo by Blackstone Studios, N. Y.)

Lyric Works and Ballets Featured at Dresden Opera

Orchestras in Unusual Variety of Programs—Sinding Visits Banks of Elbe

DRESDEN.—A pair of old stand-bys were recently re-staged at the Dresden Opera: Cavalleria Rusticana and Pagliacci, both splendid performances with Kurt Striegler conducting and Hans Strohbach as stage manager. In Cavalleria, Inger Karen was a magnificent Santuzza, and Martin Kremer's Turiddu was youthful and brilliant. Helene Jung (Lucia), Elfriede Trötoshel (Lola) and Serge Smirnoff (Alfio) completed the cast. In Pagliacci, Torsten Ralf excelled in the title role. Others were Angela Kolniak (Nedda), Mathieu Ablersmeyer (Tonio), Arno Schellenberg (Silvio) and Heinrich Tessmer (Beppe).

Verdi's Otello, entirely re-staged and re-studied under Max Hofmüller, was a notable event. Dr. Böhm and the State Orchestra gave the music a wonderful reading. Torsten Ralf as a "white" Otello was splendid, while Margarete Teschemacher was an enchanting Desdemona. Paul Schöffler (Iago) and Martin Kremer (Cassio) gave good interpretations.

A ballet evening of De Falla's Three Cornered Hat, Ernst Richter's Tanz Suite, and Johann Strauss' Dancing Vienna, was delightful. Valerie Kratina was the able choreographist, Ernst Richter the applauded composer-conductor, and Robert Meyer, Fritz Schula, Hanna Schlenker, Vera Malke, Hilda Schlieben and Luinie Ferrik, appreciated soloists.

ORCHESTRAL MENUS

The sixth State Orchestra concert under Carl Schuricht, listed Geminiani's E minor concerto, Haydn's symphony (No. 10) and Bruckner's seventh symphony. The series ended with the traditional performance of Beethoven's ninth symphony, with soloists Maria Cebotari, Helene Jung, Rudolf Dittrich and Sven Nilsson under Karl Böhm.

The Philharmonic Orchestra, under Paul van Kempen, brought its season to a close with Beethoven's Missa Solemnis. The final Masters of the Baton series presented Desire Defauw, cheered for his readings of Cesar Franck, Lekeu, Debussy and Respighi.

The Beethoven Days in Dresden, a yearly event, in which the Master's nine symphonies are given in chronological order, were well attended. Soloists in the piano concertos were Edwin Fischer, Wilhelm Kempff and Eduard Erdmann. The Dresden Trio also played the sixth C major concerto.

Following its yearly custom, the Philharmonic Orchestra gave a pair of evenings devoted to contemporary music. The first program listed symphony in C major by Jean Rivier, elegant and transparent; concerto for piano and orchestra by Hans Pfitzner, admirably played by Johannes Schneider-Marfels; Italian Overture by Ennio Porrino, a jolly, witty composition; and A Symphony of the City by Paul Höffer, a world premiere which made a fine impression. The second program comprised concerto for orchestra by Hans Humpert; concerto for cello and orchestra by Max Trapp, played by Ludwig Hoelscher; and a short symphony by Edmund Rubbra, British composer.

SINDING IS GUEST

Two Christian Sinding Evenings, to which came the eighty-two-year-old Norwegian composer, were arresting events. The first seance, given by the Philharmonic Orchestra at the Gewerbehaus, presented Rondo Infinito, concerto for piano and orchestra, Ingebjörg Greavik (soloist), symphony in D minor, and four songs for baritone, sung by Arno Schellenberg. The second evening, devoted to Sinding's chamber music, was remarkably well done by the Fritzsche Quartet (Dresden) and Birger Hammer, pianist, the latter, in addition to playing several piano selections, joining the quartet in Quintet in E minor.

The Strub Quartet reached a high level in a Beethoven-Schubert program. The Stroos Quartet, with Claudio Arrau, pianist, were warmly welcomed at their first Dresden appearance in an all-Schubert list. Emil Klinger, August Baum and Karl Grosch, three local musicians, joined forces in a trio evening of Mozart, Bolkmann and Arensky. The Munich Philharmonic Orchestra, under Siegmund von Hausegger, gave a splendid program of Weber, Mozart and Schubert.

Pianists who scored were Claudio Arrau in a list of Mozart, Beethoven, Brahms and Liszt; and Lubka Kolessa, in Beethoven, Brahms, Mozart, Hummel, Scarlatti and Chopin. Leny Reitz, violinist, had success with Tartini, Schubert, Spohr and Paganini, and Trude-Maria Schnell, soprano, displayed her beautiful voice and art in Lieder of Schubert, Schumann, Reger, Brahms and Weber. The Master Singers, a male glee club from Stockholm, fascinated with a list of Swedish folk songs.

BLANCHE BARNEY JANSON

La Meri Dancing in South American Cities

La Meri, dancer, is in South America. She appeared in Australia and Java and then toured Mexico before flying to Peru for eight recitals in a fortnight in Lima. Other engagements are listed for Buenos Aires, Montevideo, Sao Paulo and Rio de Janeiro. Dances of Java, Morocco, the Argentine, Mexico, Spain, Hawaii, Cuba, Ceylon, Burma, Panama, Bolivia, the Philippines and New Zealand are on programs of her American tour being booked by the Metropolitan Musical Bureau.

Francis and Anna Pangrac in Musical Programs

Francis A. Pangrac was musical director for the fourth commencement exercises of Power Memorial Academy at Town Hall, New York. Anna F. Pangrac was at the piano. Mr. Pangrac also arranged and conducted the program for the commencement of St. Simon Stock High School at which Mme. Pangrac assisted the Bedrich Vaska String Quartet. Clayton J. Heermance was organist.

The Power Memorial Alumni Glee Club, conducted by Mr. Pangrac, sang two groups at the thirty-eighth commencement of Bird's Business Institute, The Bronx. William Lillis, first tenor, and William Glynn, second tenor, of the ensemble, also contributed solos.

Ralph Leopold Plays in Pelham

An all-American program was recently given by Ralph Leopold, pianist, for the Women's Club of Pelham, N. Y. After the Sonata Eroica of MacDowell, Mr. Leopold played an entire group by this composer including To the Sea, Nautilus, Sailor's Song, A. D. 1620, In Autumn, Hungarian and Idyll, as well as works by Griffes, Repper and Carpenter.

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Kansas City Groups Award Diplomas And Offer Summer Melodic Programs

National Library Association Congress Includes Illustrated Concert of Early American Music

KANSAS CITY, MO.—Commendable commencement programs have engrossed attention during June. Eighteen young musicians from eight states received their diplomas from the Kansas City Conservatory, Dr. John Thompson, head of the Music School officiating. The Kansas City Guild of Music and Allied Arts Teachers presented diplomas and certificates to ninety students. N. De Rubertis is president. The Kansas City Music Teachers' Association (Thusnelda Bircsak, president) awarded certificates and diplomas to one hundred and eighty-five students.

The Conservatory's Commencement Concert was particularly attractive, the Conservatory Orchestra (Forrest Schulz, director) assisting with solos and accompaniments and The Music School's Chorus (Stanley Deacon, director) furnishing a highlight in Seraphic Song (Rubinstein) with Maxine Martin, soloist, and Maurine Blundon, violinist. Lucinda Steele, violinist, and Robert Yates Evans and Gertrude Casey, pianists, were soloists.

MUSIC GUILD CONCERT

The Music Guild held one of its interesting concerts, Mr. De Rubertis and his Kansas City Orchestral Training School Orchestra presenting several solos and furnishing orchestral support for the following soloists: Jeanette Hart, pianist; John Calvin, baritone; Tevis Terwilliger, soprano, and Paul Major, violinist.

Although the Music Teachers' commencement concert was *sans* orchestra, a capacity audience attended as in the case of the other programs. Teddy Hopkins, Melvin Zack and his instructor, Richard Canterbury, pianists; John Colvin and Mrs. Milton Wegner, vocalists, and Virginia Sleeper and James Lerch, violinists, were the soloists.

MUNICIPAL ORCHESTRA SEASON OPENS

The Municipal Orchestra (composed of forty musicians mainly from the Philharmonic Orchestra) with Sol Bobrov, conductor, opened the summer season July 3 at Swope Park.

Seven states were represented in Bernard Taylor's first local summer master class, at the Kansas City Conservatory of Music, June 13-25. The Juilliard School instructor, specialist in group voice methods has been re-engaged for three weeks next season.

EARLY MUSIC ILLUSTRATED

Richard Angell, Music Librarian, Columbia University, Eva Judd O'Mears, Librarian of the School of Music, Yale University, and Carleton Sprague Smith, Chief of the Music Division, New York Public Library, were among the stimulating speakers for the Music Library Association June 14-16 at the National Library Association's sixtieth annual conference. Dr. Robert D. W. Adams of the Kansas City University presented a program including some of the oldest American piano works for Dr. Smith's talk on Early American Music with slides.

It was extremely interesting actually seeing as well as hearing Nahant Waltzes (James Hewitt), Sonata (Alexander Reinagle), Bells (Raynor Taylor), Banjo (Louis M. Gottschalk), E major etude (Herman A. Wollenhaupt), Tirando from The Archers (ballad-opera) by Benjamin Carr and Musical Thoughts: The Sigh and The Smile (Silas Pratt).

C. C. B.

Orchestras in Havana Honor Cuban Artists

Composer and Pianist Appear at Concerts—Old Music Done by Chamber Ensemble

HAVANA.—Pro Arte Musical Society closed its brilliant season with two splendid presentations of The Ballet Caravan. This ensemble of twenty American dancers under the direction of Lincoln Kirstein gave outstanding dance programs. The group was warmly applauded in six ballets. Yankee Clipper by the American composer Paul Bowles with choreography by Eugene Loring was an outstanding feature.

Amadeo Roldan led the Philharmonic Orchestra of Havana in the regular pair of concerts last month. The program of the first day comprised Mendelssohn's Italian Symphony, Strauss' Don Juan, and Stravinsky's suite from L'Oiseau de Feu. Roldan and his men won an ovation for the reading given the Stravinsky work. The other program of the month included two piano concertos, Beethoven's Emperor and Schumann's. Alberto Falcon, Cuban, was soloist. The orchestra played as first number Weber's Oberon Overture and closed with Dukas' L'Apprenti-Sorcier.

Members of the Lyceum Society enjoyed a fine recital by Lydia de Rivera, Cuban soprano. Her song program, all in Spanish, had music by Turina, Vives, Nin, Granados, and South American folk songs, including some by Ernesto Lecuona. A large audience crowded the hall of the Lyceum and a cordial reception was given to the singer. Rafael Morales assisted at the piano.

At the final concert of the Orquesta da Camera of Havana, the program comprised Palestrina's Ricercari sopra li Tuoni, Vivaldi's Concerto Grosso (op. 3, No. 8), Maria Isabel L. Rovirosa's prelude and allegro, Malipiero's Ricercari for eleven instruments, and Mozart's Sinfonia Concertante for violin, viola and orchestra. The audience gave warm response to the young Cuban composer, Maria Isabel L. Rovirosa.

HUBERTO DE BLANCK.

Arthur Henry Christmann Weds Janet Townsend

FITCHBURG, Mass. — Arthur Henry Christmann, instructor at the Institute of Musical Art and the Juilliard Graduate School, New York, was married here on June 29 to Janet Townsend, assistant to the director of the Worcester Art Museum. Mr. Christmann is the director of the Chautauqua (N. Y.) Symphony Orchestra. C. L.

Philharmonic-Symphony League to Have Lecture Series

Six lectures are to be given next season under the sponsorship of the Philharmonic-Symphony League of New York. John Barbirolli starts the series, to be followed by Marion Rous, Emil Kahn, Nadia Boulanger and Harriet D. Johnson, according to an announcement by Mrs. John T. Pratt, chairman of the league.

Walter Bartholomew Marries Doris Sayer

Walter Bartholomew, tenor, and Doris Sayer were married on June 25 in the chapel of the West End Presbyterian Church, New York, by the Rev. Paul Warren. Ralph McDowell, baritone, with Helen Chase at the piano, furnished the music for the nuptials. Mr. Bartholomew, formerly of Meriden, Conn., has been a member of Gilbert and Sullivan opera companies, has sung in churches and on the radio, and was one of The Midshipmen in the Lester Cole Group which appeared at the Rainbow Room. Miss Sayer is from Oswego, N. Y. Both Mr. Bartholomew and Mr. McDowell are under the vocal guidance of Miss Chase.

Lois Bannerman in Harp Appearances

Lois Bannerman, harpist, recently fulfilled an engagement at Tarrytown, N. Y. With Virginia and Mary Drane, violinists, she offered a recital recently for the Contemporary Club, Bridgeport, Conn., and also assisted the Women's Choral of Milburn, N. J. With other harpists she participated in a program for the Beethoven Association, arranged by Carlos Salzedo; was soloist at the Pan-Hellenic Hotel, New York, and was guest artist at a concert in Mepham High School, Bellmore, L. I. She played two Debussy numbers with the Nassau Philharmonic Orchestra (George Porter Smith, conductor) and participated in a musicale at the Juilliard School, New York, where she holds a scholarship with Mr. Salzedo.

Miss Bannerman played Debussy's Danse Sacré et Profane when she appeared as a soloist at the Youth Concert of the Nassau Philharmonic Society (G. Porter Smith, conductor) at the Hempstead (L. I.) Theatre. She has also fulfilled engagements at Tarrytown, N. Y.; Mecca Temple, New York City; East Orange and Montclair, N. J.; Hartford, Conn., and Wantagh, L. I.

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NEW YORK JULY 15, 1938 No. 2967

Flaming compliments to Station WQXR (Interstate) for its consistently excellent recorded programs on the air, which ought to be broadcast to every radio in America. Those presentations compensate in part for some of the sponsored hours that offer musical vaudeville and imagine themselves to be giving concerts.

—o—

Unemployed musicians must have been glad to read that Joe Di Maggio is receiving only $25,000 per annum as a baseball player, after he had held out for $40,000.

—o—

Of course, "Lysistrata," you are right when you say that "great musicians build golden-spired mansions in the skies." But aren't some of them interested too in houses here below that have golden box-offices?

—o—

Not Wisely But Too Well

American composers are producing orchestral scores with increasing skill and in quantities undreamed of in an earlier day. This has been partly the result of widespread opportunities for the study of composition and orchestration, with a great number of schools throughout the country turning out fledgeling composers at the rate of hundreds every year.

In the old days, conductors depended on a few tried talents to supply the novelties then performed, as it was realized that the time of a large orchestra was valuable and problematic works, which failed to "sound" satisfactorily at rehearsal, simply wasted precious moments for everybody.

With the great growth in our native output, and the extreme latitude now allowed to composers to indulge in almost any style of work they desire, standards have been somewhat relaxed. For the conductor and players, however, the problems of actual performance still remain. Composers' ignorance of a few basic facts about practical requirements militates against the acceptance of many works otherwise well conceived.

For example, the tyro often scores his works too lavishly, in the mistaken idea that quantity of sound makes for impressiveness. He forgets that only a few of the top-line orchestras can indulge the luxury of unlimited extra players. If he is wise, he will not imitate Richard Strauss by scoring for an ensemble of 110 performers. In fact he will arrange things on a much more modest scale, using one oboe and one English horn, one flute and one piccolo, either of which can double on the other instrument, and eschew elaborate batteries of percussion in favor of a piano (for percussive effects) and two timpanists at the most. The rarer instruments had better be omitted if performances are desired.

Incidentally, if all young composers were kept to a strict exercise of using the minimum possible number of instruments to gain some desired effect, instead of overloading their ideas with every form of dress that the frail subject will bear, we should produce a school of writing greatly superior to the present-day ones. Beginning writers are sometimes urged to try to state their ideas in words of one syllable; the result is usually a gain, rather than a loss, in force. In the same way, modern composers should try to rely upon the tone color of their instruments in a more or less pure state, rather than mix all their pigments so recklessly that the result is an unpleasant muddle of sound. The shining clarity and sober economy of the classic school, though it may sound a little naïve to those used to the pepper and tobasco of our own day, is an ideal that few composers seem to be able to recapture.

—o—

Put It in Writing

The need for written contracts to protect the interests of artists in popular-priced opera performances is stressed in an editorial published in AGMA, official organ of the American Guild of Musical Artists.

The writer calls to attention the fact that though written contracts are the usual thing in other musical endeavors, a number of impresarios (exclusive of the most successful and long-established one) in this field operate on a verbal understanding with artists only.

This provides a loophole for possible cancellation of a performance if the box-office sale is not satisfactory, but also leaves the artist without remuneration, after he has saved his time for the performance. Existence under such conditions becomes something of a hazard for singers, while the manager is protected against any possibility of loss in his venture.

"The speculative (or 'shoestring') manager who cancels unprofitable performances, in effect asks the artist to gamble with him. But he never shares with the artist his gambler's profits. It is a case of 'heads I win, tails you lose,'" says the editorial. The singer receives no extra amount (if the performance is unusually well patronized) to compensate him for his losses on previous gambles. He participates in no share of the profits for having been willing to be a partner in a speculative enterprise. (Try to operate that way in the business world and see what happens!)"

The guild is committed to the policy of the use of written contracts. It intends soon to enforce this practice with the cooperation of its growing membership of artists. For the protection of both singers and the public (which will then "know that an announced performance will become an actual performance"), it is to be hoped that the popular-priced opera field will be completely organized in this respect.

Three Years of Composers' Forum-Laboratory

The New York City Federal Music Project has recently concluded its third series of Composers' Forum-Laboratory concerts. In a brochure summarizing the results of these three years of work, Ashley Pettis, director of the laboratory, says its efforts have been guided by the policy laid down at its inauguration in 1935: "We will observe every type of music written by competent musicians (in America)—music expressive of every shade of thought and feeling peculiar to this moment in history. A panoramic view will be had of what is happening, in a musical way, about us." And he adds that "broad, democratic policies . . . alone are responsible for the vitality of the work we have accomplished."

During the period under survey, 968 works by 158 composers have had hearings, songs and piano numbers leading with totals of 291 and 290, respectively. But chamber music also has an impressive bulk in the contribution, no fewer than eighty-two scores for string quartet having been heard, while the orchestral writings totalled forty-five.

Among those appearing on the programs were musical educators from fourteen American schools and universities, six winners of fellowships at the American Academy in Rome and four Guggenheim scholarship holders, in many cases before these awards were granted. A number of the most widely known native composers have contributed to the concerts, although one of the purposes has been to bring forth music of young creators who needed the benefits of public performance and critical discussion by an audience. The hearers are supplied with reading matter about the composer's training and previous endeavors, and after the playing are permitted to express their reactions to the work, either in the form of questions written in blank spaces on the program or in verbal encounter with the composer.

While it may be admitted that criticisms of this sort are sometimes arbitrary or based on imperfect understanding of the composer's intentions and the technical basis of his music, any listener's honest expression of the feeling roused in him by hearing a score is of value to the creator. Since the purpose of any art is to communicate something that is clear, powerful and memorable, the musician can discover whether his methods are right for gaining such an effect, and if not, what prevented the auditors from understanding or enjoying his compositions. If he is a wise student of human psychology and a properly humble toiler in artistic ways, he will find a grain of highly valuable truth about audiences, music and his own approach to it, by analyzing even the most rudimentary suggestions of the sort.

The creation of a new, attentive audience growing in understanding of modern music's aims, the unearthing of a rich vein of native expression, and the providing of a more stimulating atmosphere than the languid and superficial one often found in the patronizing salons of prominent social sponsors—these are a few of the benefits that have marked the progress of the Composers' Forum-Laboratories in New York and other cities.

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Musical Statistics

While America is still without a Ministry of Fine Arts, let it be recorded that in the Soviet Council of People's Commissars, one of the divisions is a Committee of Art, with Aleksei Ivanovich Nazarov as chairman. During recent months, Russia had its first Congress of the Trade Union of Art Workers; five young Soviet pianists were selected to compete in the Ysaye contest at Brussels; the Leningrad Conservatory was given the Order of Lenin, and several of its leading teachers were decorated on the seventy-fifth anniversary of the founding of the institution, formerly known as the St. Petersburg Conservatory.

VARIATIONS

By Leonard Liebling

Mature musical sentimentalists with long memories cling to their accustomed landmarks, and when time removes them one by one, feel increasing sadness, and lesser consolation in the surroundings and contacts of the newer years. Even greater is their sorrow for vanished persons connected with long held associations. A part of themselves goes with each such passing, and no adequate replacement seems to take its place.

So I feel as I sit in the funeral chapel where services are being held for Berthold Neuer, my friend through many musical years. His favorite song, Wagner's Träume, is sung by Grete Stueckgold with tears in her voice. Olin Downes stands before the coffin and speaks about Bert's useful business life in the piano industry, his undimmed musical enthusiasms, the artists whom he advised and entertained and who were devoted to him. A feeling Psalm is read. There is nothing more to be done in affection or reverence and Bert's friends seek the street in dolorous silence.

Outside I find myself walking with John Majeski of Musical America. "It won't seem the same Carnegie Hall or Metropolitan Opera next winter," he says, "without Neuer in the lobbies during intermissions, retailing the latest stories and all the current musical gossip."

The first time I saw Bert in the Metropolitan was at Götterdämmerung, and the last time I saw him there was at Tristan and Isolde. In the intervening long stretch of time, I do not think that he ever missed a Wagner occasion unless he was unavoidably kept away. His adoration of the music dramas was as abiding and intense as that of Lawrence Gilman. For a number of years I lived in an apartment house where dwelt also Pietro Yon, the organist-composer. My rooms were just above those of the Neuer family. Bert had an Ampico Player and the apparatus performed the Liebestod in what seemed endless repetition, especially on Sundays while I was trying to do my week's writing for the Musical Courier. Those were the only hours that lessened my liking for my friend. When I scolded him and said, "Don't you know that you are interfering with the flow of genius?" he gave his inimitable chuckle and answered, "I didn't know that I was disturbing Yon."

For decades the Hardman-Peck piano was the "official" one of the Metropolitan, finally to be superseded by the Knabe, whose furtherance was as the apple of Bert's eye. I saw the new announcement in the program and congratulated him, only to receive the reply, "Congratulate the Metropolitan. I do not understand how an opera-house could be without a piano for so many years."

Bert treated the Knabe artists as though they were his children, and their troubles his own. His understanding, humanity and kindness kept as his friends even those who changed to other firms, a habit not unknown among concert performers. I recall when Leopold Godowsky was stricken suddenly in London with a nervous ailment which subsequently caused him to retire from public apppearances. I was in Paris at the time and met Bert in the lobby of the Chatham Hotel, looking shockingly pale and distraught. He handed me a telegram and said, "This just came." It was the announcement of Godowsky's mishap. "I can't tell you how shaken I am," he went on; "I couldn't feel worse if he were my brother. I'm going to London and see what can be done for him. Why don't you come along? He might feel better if he saw both of us." In an hour we were on the train for Calais.

Bert numbered all the leading Metropolitan artists among his intimates, but the celebrated pianists were his special pets. At the hospitable Neuer home I spent unforgettable hours with Rachmaninoff, Rosenthal, Hofmann, Lhevinne, Gabrilowitsch and others of the keyboard kings. Those who played the Knabe piano were won over to the instrument by Bert, and when it was absorbed by the American Piano Company, he was fittingly made vice-president of that organization.

With hundreds who knew Bert well, I join in sorrowful memories, and in deep sympathy for his devoted wife Cora and gifted daughter Minna, who shared his popularity in the musical circles of America and Europe. He realized his approaching end due to a weakening heart, and during one of the last days of his life he saw Cora trying to suppress her tears. "Please don't cry," he whispered; "for over thirty years I've seen you smiling, and that's the picture I'd like to take with me." Such a man must be grievously missed.

* * *

Julian Seaman, former New York music critic, sends a communication of which he says modestly: "If this is worth printing, etc. For want of a better title, call it Critics And Such:

"I dined the other night with a colleague from another world. Along about the third beer the conversation became very serious. My friend is an eminent figure in that purlieu of the spoken word sometimes quaintly termed the drama. The third of our little group—three in any given situation can be called a group, without the customary reservations—has written plays, never produced; operas, never heard. Therefore, one might consider him a perfect critic on all counts. But he had the decency to vanish soon after the dessert, thereby renewing my faith in the pontifical mind.

"My companion propounded a question—one which I have frequently asked myself and others of my tribe:

"'Why do you music critics, who listen night after night to the same things over and over again, grow fat and lazy in a stultifying rut, and never turn your hand over to hear what is really going on in your own art?

"'Now and then you hear some new music, composed by scholarly duds like yourselves, for audiences like yourselves. Most of this new music you will never hear again. Some of it you will hear again, and what of it?

"'Don't you know that the real progress in composition, orchestration, ballet and even what I hate to call opera is taking place in the theatre; in the movies, even in radio? Why do you listen to the same operas again and again, and when you hear a new one, so confuse the issue with omniscient balderdash that no one reading your reviews can tell whether it was good, bad or indifferent, because the reasons you give and the standards you set up are utterly irrelevant to the common denominator of entertainment?

"'You wonder why we theatre folk sneer at opera. Because it's a bastard art. It isn't one thing or the other. Dramatically, most of it, even the contemporary variety, is absurd; musically, it doesn't need the drama at all; would be a good deal better off without it. I'd a million times rather hear Strauss or Wagner or Verdi without the stage. The music is the only decent thing about it.

"'Why don't you take a night off and go to the theatre? You'll find ballet that is clever, witty, engrossing, and superlatively performed; tricks in staging and lighting that many a hoary old opera house has never learned; acting of a quality that most of your ham opera singers can never learn; orchestration and even singing that ought to perk you up for many a day.

"'I grant you that we have no great conductors in our musical theatre; that the general quality of purely musical performance isn't what you will find in the opera house or concert hall. What then? Let Broadway and Fifty-seventh Street help each other, for the general good of music and the stage. They have a lot in common.'

"Perhaps you wonder why I didn't interrupt this diatribe. I ordered another beer and let him talk. I really couldn't say a word, for much of what he said was true. More for the sake of appearances than for any other reason, I did break in once.

"'Did you ever hear a really great performance of Tristan, and see it at the same time?' I asked.

"No, he hadn't; most of Tristan bored him silly, he confessed; except, of course, the music, and some of that was tiresome. 'Did you ever hear Beethoven's Missa Solemnis, conducted by Toscanini, and sung by a superb chorus?' Yes, he had; and he thought it was terrible.

"He finished the last beer and pointed an emphatic finger at my head. 'If I had my way, I'd make the head of the Metropolitan a theatre manager and not an opera singer. What does an opera singer know about theatre? And what does a silly committee of stuffed shirts and prima donnas know about the theatre? They can't tell an upstage cue from an amber border.'

"I sighed, for there was really nothing to say. But I did recommend that he hear a little Beethoven for his soul's sake."

* * *

Under the caption of Project in R Major, the Cleveland News of recent date publishes a delightful editorial forwarded by Mrs. Adella Prentiss Hughes:

Just as a test of our economic planners, we await the results of some planning on a small scale which the President and his family are called on to do about the piano.

The piano, that is, in the East Room of the White House, the $15,000 gold-leafed job that has been there since faraway 1903, when Roosevelt I. was president; the piano which is the closest our presidents have ever come to the sybaritic splendors of monarchy. It seems the old gilt box is about washed up and a new one has to be got. The matter is now in the conference stage.

That's what's so strange. For, instead of calling Tommy Corcoran or Thurman Arnold or Robert H. Jackson, the White House has been consulting an interior decorator, a piano maker and a music bureau manager. What kind of way is that to reform a horse-and-buggy piano? Asking people who know the business! Has Mr. R. turned Tory?

The natural New Deal way would be to begin with a message to Congress, demanding an appropriation of $4,000,000, or else. If any balked, they could be reminded of the clear mandate for a new piano contained in the 1936 election returns. If the price seemed high, there might be a keyboard chat on maintaining "purchasing power."

That done, Harry Hopkins could set 10,000 Kentucky WPA workers to whittle keys, black if Happy Chandler wins in the primary, white if Senator Barkley wins. Harold Ickes could employ 100,000 PWA workers to run a special power line for the piano's electrical attachment from Washington to the TVA, where Harcourt (The Other) Morgan would connect it up. The piano could be insured by James Roosevelt's former firm. And, just to add a touch of economy, they might use that bench that was made last winter. You know—that bench built to accommodate 15 judges.

That would be about all except to have Congress pass one final law, known as the harmonizer's "death sentence." This law would forbid any performer to play any chord smaller than an augmented seventh. The New Deal doesn't do things the small way.

* * *

Irving Schwerké, just arrived here from Paris, brings this summer department a present of a needed anecdote:

A rather mature singer (soprano) asks a composer to write her an effective song.

"You should have asked me that twenty-five years ago when you still had your voice," he replied.

"Yes," she returned, "I should have; you had talent then."

* * *

"Whither thou goest, I go"—the appropriate motto for accompanists.

* * *

Morton Gould says that one radio audience offers to Beethoven more listeners than he had during his lifetime.

* * *

Henrich Goy, pianist in Frankfort, Germany, should have no trouble with the Nazis.

* * *

Suggested new name for a once impressive organization: The Leak of Nations.

FOREIGN NEWS IN BRIEF

London Handel Museum

LONDON.—The house in Brookstreet where Handel lived for over thirty-four years has been turned into a museum, where Handel documents, souvenirs, and other material previously dispersed in various English collections will be united and made accessible to the public.

German Music "Tests"

BERLIN.—Dr. Peter Raabe, President of the Reichsmusikkammer, has decreed that a department for testing music shall be established for the purpose of protecting German musical culture from poor or undesirable foreign music. Henceforth, it is forbidden to introduce or diffuse in Germany music that has not passed examination in this department.

DeFalla Heads Spanish Institute

SALAMANCA.—Manuel de Falla has been elected president of the Instituto de Espana, located here.

"Lost" Dvorak Opera Premiered

PRAGUE.—Alfred, an unpublished opera by Antonin Dvorak, was recently discovered by the composer's son among his father's papers, and presented by the German section of the local broadcasting station.

Oldest German Oratorio

FRANKFORT.—Dr. Helmuth Osthoff, professor at the University here, has discovered a Christmas Oratorio, dated 1602, by Rogier Michael, once Kapellmeister at the Dresden court. This oratorio is the oldest of its kind, and the text is the same as that used by Schütz, of whom Michael was undoubtedly a forerunner.

Prize Winners

DRESDEN.—The Mozart Prize for 1938 was awarded to Franz Nabl, Austrian poet residing in Graz, and Prof. Dr. Josef Pöll, Tyrolean composer and folk-song authority of Innsbruck. B. B. J.

Concert Peaks in Zurich

ZURICH—Alexander Brailowsky gave a magnificent performance, in six evenings, of the entire Chopin piano literature. Beauty of tone, technical brilliance, and subtle atmospherics characterized the entire series.

Another sensation was the concert given by Yehudi and Hephzibah Menuhin before an audience of over two thousand listeners. The pair gave Bach, Beethoven and Mozart sonatas, and Schubert's Rondo Brillant. The success was tremendous. J. K.

Forty Days in Opera

FLORENCE.—Lodovico Rocca is composing an opera on a libretto by Cesare Meano, based on the novel I Quaranta Giorni di Mussa Dagh. The work, already well advanced, will be presented during the 1939-40 season. D. N. L.

Tone and Color

FORLI (ITALY).—In connection with the five hundredth birthday anniversary celebrations of the painter Melozzo da Forli, Verdi's Requiem was given with a chorus of 250 from La Scala, orchestra, and Maria Caniglia, Ebe Stignani, Tancredi Pasero and Aureliano Marcato, soloists. Giuseppe Del Campo conducted. D. N. L.

Szigeti Draws Throng in Cape Town

CAPE TOWN, SOUTH AFRICA.—Joseph Szigeti's series of violin recitals in South Africa opened with a sold-out house at Cape Town City Hall. Ovations followed each number. The soloist was expertly accompanied by Endre Petri. His farewell recital at the Alhambra won acclamations from a great throng. R. W.

Bach in Naples

NAPLES.—Adolf Busch directed two concerts comprising Bach's Brandenburg Concertos in Scarlatti Hall and the Conservatory auditorium. He was assisted by Rudolf Serkin (piano), Marcel and Louis Moyse (flutists), Antonio Micozzi (cello) and Franco Caramia (violist). S. S.

The Axis of Art

ROME.—Seven German bands under the direction of Prof. Schmidt visited Rome recently, giving a remarkable concert on the piazza of the Coliseum between the ruins of the Temple of Venus. Vast tribunes crowded with spectators cheered the organizations throughout Wagner's Battle Hymn from Rienzi, Verdi's Triumphal March from Aida, and various patriotic and military marches of Germany and Italy played for the populace. S. S.

Wagner-Schumann Letters Shown

BERLIN.—Prof. Georg Schünemann, head of the Prussian State Library music department, has opened an exhibition of significant documents and manuscripts of Wagner. Among them is a collection of letters young Wagner sent Robert Schumann. • A. L.

Folk Material Featured

THE HAGUE.—The Municipal Museum, where the Scheurleer collection of instruments and books is now housed, organized a series of lecture-concerts on folksongs and folk dances in different lands. Holland and England were discussed by D. J. van der Ven and his wife, Dr. Elise van der Ven, leading Dutch authorities on these subjects. France was treated by Jean Canteloube, from Paris, Poland by Stefan Lubienski, Hungary by Dr. A. J. N. Hollander. H. A.

Western Artists in Turkey

ISTANBUL (TURKEY.)—Among those who won our plaudits this season were Mischa Elman, Jacques Thibaud, violinists, and Borowsky, pianist. Georges Thill, French tenor, gave a recital of opera arias and a group of songs by Fauré. At the last concert of the Conservatory Symphony Orchestra, Alfred Cortot gave an excellent reading of the Schumann and the Chopin F minor concertos. He also played recitals here and in Ankora. N. L.

(Cartoon by Bo Brown)

"C'MON, GABE—WE'RE GOING OVER TO PETE'S PLACE FOR A JAM SESSION!"

I SEE THAT

Marcel Grandjany, harpist, is teaching at the summer session of Mills College in California, and gives a recital there today (July 15).

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Sidney Sukoenig, pianist, was married to Shirley Eron, daughter of Mr. and Mrs. Charles A. Eron on June 19 in New York.

• • •

Howard Hanson's Song from Drum Taps was presented at the Potsdam State Normal School, Potsdam, N. Y., by the Crane Chorus and orchestra, the Potsdam Civic Singers and alumni of the Crane Department (Helen M. Hosmer, director).

• • •

Three Handel arias were sung by Charles Everett, tenor, at a musicale in the West 135th Street Branch of the Y. M. C. A., New York. Winifred Steed-Watson, soprano, and Jonathan Brice, pianist, were Mr. Everett's associate artists.

• • •

Arthur Mendel has withdrawn as literary editor of G. Schirmer, Inc., to devote himself to teaching, writing, editing and other musical activities.

• • •

Simon Barer, Russian pianist, having completed a British Isles tour, is in Sweden. In Great Britain he was soloist with the Scottish Orchestra in Edinburgh and Glasgow.

• • •

Albert Spalding, violinist, was soloist for the Promenade Symphony Concert at Toronto on June 30.

• • •

Paul Robeson, baritone, has postponed his return to the United States until the fall.

• • •

Sigrid Onegin, now at Marienbad, Czechoslovakia, writing her biography, returns to America in January to tour.

Richard Bonelli, now at his Lake Tahoe, Nevada, home, is to sing at the Hollywood Bowl on July 26 in Madam Butterfly; August 23, in Cavalleria Rusticana, and in Milwaukee, August 16 and 18, in Il Trovatore.

• • •

Rachelle Shubow gave a lecture-recital on Chopin before the Greater Boston Women's Association of the American Jewish Congress.

• • •

Miriam Winslow and Foster Fitz-Simons, dancers, are preparing programs at Miss Winslow's summer dance camp in New Hampshire, to be presented next season with orchestras.

• • •

Edward Dudley, tenor, and Elizabeth Crawford, soprano, sang excerpts from Die Walküre and Götterdämmerung with the Federal Symphony Orchestra (Arm-and Balendonck, conductor) in New York.

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Roland Gundry, young violinist, heard last season on tour in the United States, is spending the summer in France.

• • •

Frederick Jacobi, American composer, is spending the summer at Falmouth, Cape Cod.

• • •

Edwin and Jewel Bethany Hughes, who gave a two-piano recital in Binghamton for the New York Federation of Music Clubs' convention, have been engaged to appear there next season for the Monday Afternoon Club.

• • •

Jeannette Vreeland, soprano, appears with the Boston Symphony Orchestra in Beethoven's ninth symphony at the Berkshire Festival on August 4.

• • •

Bruna Castagna, Metropolitan Opera contralto, sang the title role of Carmen at the Lewisohn Stadium, New York.

• • •

Mildred Jamison Dassett recently presented her pupil, Esperanza Pulido, pianist, in recital in Steinway Hall, New York.

• • •

Two recitals were given by Kirsten Flagstad, Metropolitan Opera soprano, in Honolulu on her way to Australia for a tour.

• • •

Donald Agger, pianist, artist-pupil of Alexander Lipsky, played a group of Brahms intermezzi and Ethel Glenn Hier's theme with variations for the Town School, New York, under the auspices of the Monnett Club of Ohio Wesleyan University.

• • •

Beatrice MacCue conducted the choral program at the commencement exercises of the Gardner School of Girls, New York, where she teaches singing.

• • •

Pierre Luboshutz and his wife, Genia Nemenoff, duo-pianists, are spending the summer at Northport, Me., devoting most of their time to preparation of programs for the 1938-39 season.

• • •

Harry Kaufman, pianist, sailed from New York on the SS. Paris to join his wife and two sons abroad. Mr. and Mrs. Kaufman are to tour Belgium, Holland and then spend a month at Lake d'Annecy, France, before returning to the United States.

• • •

Oliver Stewart, tenor, has returned from an extensive Southern tour and opened a vocal studio in New York.

Inez Madeleine Eames, of Worcester, Mass., former music critic of the Worcester Evening Post, was married in St. Mary's Episcopal Church, Daytona, Fla., to Dr. Frederick Barker Groesbeck, of Daytona. Mrs. Groesbeck is the daughter of Mr. and Mrs. Robert Cornell Eames.

• • •

Pupils of the Arthur Baecht Music School gave their annual concert in South Orange, N. J. Arthur Baecht, violinist, is director of the school.

• • •

Verna Carega sang the role of Nancy in Martha at the Federal Theater, New York.

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Nora Fauchald was soloist at the nineteenth annual Waterbury, Conn., High School Symphony Concert.

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A flute and piano recital was given by pupils of Frances Blaisdell and Doris Frerichs on June 4 in a Carnegie Hall, New York studio.

• • •

Nils A. Nelson, director, opened the six-weeks' summer session of the A. Y. Cornell School of Singing on July 5.

• • •

Eleanore Madja, pianist and harpsichordist, pupil of Dahm and Abendroth in Cologne, Germany, has opened a school at Elmhurst, L. I. Felix Mendelssohn, cellist, is a member of the faculty.

• • •

A Mozart and Wagner operatic concert was presented at the Carnegie Chamber Music Hall, New York, by Thelma Jerguson, soprano, Barbara Farnsworth, mezzo-soprano and Henry Blanchard, baritone, with Paul Eisler at the piano.

• • •

Lucie Bigelow Rosen, thereminist, was the soloist on July 13 at the Stadium Concerts with the New York Philharmonic-Symphony Society in Sibelius' Swan of Tuonela. She is working with an American composer on a concerto written for the theremin.

• • •

Folksongs by Boris Levenson appeared on the program of the Union Choral Club of Richmond Hill, L. I. (Kathryn Carylna, director). The Schubert Choir of Brantford, Canada, sang his works.

• • •

Dorothea Lawrence, soprano, gave a benefit recital for the Home for Incurables, the Bronx, New York.

• • •

Rebekah Jane Crawford, contralto, was soloist for the Dorchester Singers of Flatbush Congregational Church, Brooklyn (Harold B. Bullenkamp, director), singing arias by Handel and Verdi, and songs by Haydn, Arensky, Leoni, Needham and Bassett.

• • •

Artist-pupils of Nana Genovese-Gazzale recently presented a program for the Englewood Woman's Club. Edith B. Wood, composer, and Cawlyn L. Peck were the accompanists.

• • •

Astrid Fjelde, dramatic soprano, is summer soloist at the Riverside Church, New York.

• • •

Gertrude Westmoreland, contralto, sang works of Bach, Handel, Brahms, and Mozart in a Steinway Hall, New York, studio recital on June 19.

• • •

Carlyle Bennett, tenor, pupil of Amy Ellerman, sings leading roles in operatic performances being staged until August 26 in the Theatre-in-the-Woods, Norwalk, Conn.

Anne Mundy, pianist, is soloist at the national convention of Sigma Alpha Iota to be held in Milwaukee from August 27 to 31.

• • •

Cecil Arden sang songs of Buzzi-Peccia, the composer being present, at an afternoon musicale at her New York studio. Paul Leary made his New York debut as her accompanist.

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Hope Miller, soprano, has been appointed to the faculty of Bennington College at Bennington, Vt.

• • •

Elisabeth Schumann, Lieder singer, gives her Town Hall, New York, recital on November 13.

• • •

Jessica Dragonette, concert and radio soprano, distributed prizes and awards at the fifteenth anniversary concert of the Music Education League of New York. Commissioner Paul Moss represented Mayor LaGuardia. Miss Isabel Lowden, president of the league, presided.

• • •

Robert Betts, tenor soloist at St. Thomas' Church, New York, is to be heard next season in concerts and oratorio under the management of Annie Friedberg.

• • •

Rosemarie Brancato makes her Hollywood Bowl debut on July 19 singing Rosina in an *al fresco* production of The Barber of Seville.

• • •

Lotte Lehmann appears on August 18 at Colorado Springs, broadcasts from Hollywood on August 25 and the following day sings in Hollywood Bowl. The Metropolitan Opera soprano is also to be heard in Humboldt Park, Milwaukee, on August 30.

• • •

Irene Freimann gave a piano recital at Columbia University, New York, July 6.

• • •

Four recitals of Schubert piano music were given this season by Webster Aitken on the first concert series of the Athenaeum Music Club of the California Institute of Technology, Pasadena, Calif. William Fleming, of Pomona, assisted in four-hand scores.

• • •

William Brownlow (Lord Lurgan), baritone, returns to the United States this fall after a two-year absence. His tour is to be managed by Annie Friedberg. Works of contemporary British composers are to be included on his programs.

• • •

Josephine Forsyth's setting of The Lord's Prayer recently had several performances in churches in California with the composer assisting at the piano.

• • •

George Perkins Raymond, tenor, starts his first European tour with a concert in The Hague on September 30. Other engagements are at Brussels, Oslo, Copenhagen, Vienna, Budapest, Prague and London. His American tour begins in November.

• • •

Marcel Hubert, cellist, plays the Saint-Saëns concerto with the Promenade Symphony Orchestra, Toronto, Can., on July 21, the concert to be broadcast. Mr. Hubert then leaves for a vacation in Quebec before starting a transcontinental tour in September.

• • •

Richard Crooks, Metropolitan Opera tenor, is soloist at the July 25 Stadium Philharmonic Concert at Portland, Ore.

• • •

Mr. and Mrs. Henry Holden Huss have opened their annual master classes at Mountain Lake Park, where last season at the Mountain Choir Festival Mr. Huss' World Peace anthem, Winged Messengers of Peace, was conducted by John Finley Williamson. Next month they teach at their summer studio at Lake George, New York.

• • •

Mischa Elman, violinist, soloist at Robin Hood Dell, Philadelphia, Pa., is assisting artist at the July 19 Stadium Concert in New York.

• • •

Josef Wagner's recent concert appearances as pianist and composer included a radio recital over WQXR with Felix R. Mendelssohn, cellist. On July 2 he began a series of five recitals over the same station.

• • •

Rudolph Reuter appeared at the initial concert of the Gordon String Quartet's chamber music series, June 10, at Music Mountain, Conn. He also played a Rubinstein concerto over Station WOR, New York.

• • •

Mildred Howson Hartley, mezzo-contralto, is appearing in her character study, The Costermonger's Lady, in costume, prefaced by a short descriptive lecture at churches, Y. M. C. A.'s, clubs, and musical societies in and around New York.

• • •

Milton Kaye plays John Powell's Negro Rhapsody with the Philharmonic Orchestra at the Stadium, New York, on July 31.

• • •

Valter Poole, conductor, opened a series of Detroit Civic Symphony concerts on June 23, to be given each Thursday at Grosse Point. The first concert featured a suite for strings by Turina.

THE MUSICAL COURIER'S LIST OF EUROPEAN AND AMERICAN MUSIC FESTIVALS, 1938

Provisional List, Subject to Addition and Correction

EUROPEAN FESTIVALS

JULY

July	Donaueschingen	Music Festival
July 10 to September 11	Interlaken	William Tell Festival Play
July 17 to August 4	Zoppot	Opera Festival
July 13 to 21	Bad Ems	Haydn Festival
July 18 to 30	Haslemere	Haslemere Festival
July 23 to August 31	Salzburg	Salzburg Festival
July 24 to August 19	Bayreuth	Wagner Festival
July 24 to September 7	Munich	Festival Performances

AUGUST

August 17 to 23	Trencianské Teplics (Czechoslovakia)	European Chamber Music Festival
August to September	Dresden	Saxon State Theatres' Festival Performances
August 9 to 13	Bad Homburg	Musical Week

SEPTEMBER

September 5 to 15	Venice	Venetian Musical Autumn (music festival)
September 3 to 11	Baden	International Beethoven Festival
September 6 to 9	Worcester, England	Three Choir Festival
September 18 to 30	Venice	Symphonic Festival

AMERICAN FESTIVALS

EASTERN

June 15 to August 15	New York City	Goldman Band Concerts
June 19 to August 14	Carmel, N. Y.	Rockridge Outdoor Theater Concerts
June 23 to August 16	Philadelphia, Pa.	Robin Hood Dell Series
June 23 to August 20	New York City	Stadium Concerts
June 25 to September 5	Jones Beach, L. I.	Opera and Ballet
June 30 to September 12	Atlantic City, N. J.	Steel Pier Series
July 3 to September 5	Roanoke, N. C.	Pageant and Festival
July 4 to August 1	Louisville, Ky.	Louisville Festival
July 10 to August 14	Washington, D. C.	Symphony Concerts
July 10 to September 23	Pittsfield, Mass.	Berkshire Chamber Festival
July 15 to August 24	Chautauqua, N. Y.	Chautauqua Festival
July 27 to September 20	East Haddam, Conn.	Friends of Music, Lower Connecticut Valley Festival
August 4 to 14	Pittsfield, Mass.	Berkshire Festival
Dates Indefinite	Saratoga, N. Y.	Saratoga Festival
August 13 to 27	New York City	International Music Festival
August 18 to 21	Norwalk, Conn.	Silvermine Festival
September 21 to 23	Pittsfield, Mass.	Coolidge Festival
October 3 to 8	Worcester, Mass.	Worcester Festival

MIDWEST

June 3 to August 27	St. Louis, Mo.	Municipal Opera
June 26 to August 6	Cincinnati, Ohio	Zoo Opera
June 30 to August 7	Chicago, Ill.	Ravinia Symphonic Festival
July 1 to August 11	Cleveland, Ohio	Cleveland Festival

FAR WEST

July-August (Six Weeks)	Portland, Ore.	Stadium Concerts
July 12 to September 10	Hollywood, Cal.	Hollywood Bowl Concerts
August	San Diego, Cal.	San Diego Festival

Amsterdam Has Concert By American Soprano

Weissmann Leads Operatic Programs

AMSTERDAM.—Jean Tennyson, American soprano, who recently made her Holland debut, was strikingly successful with a large audience. She pleased vocally and personally, and her beautiful voice lent itself admirably to opera arias, as well as Schubert, Brahms, Mendelssohn and Lieder.

Dr. Frieder Weissmann recently ended one of his popular seasons of opera in concert form. Conducting the Concertgebouw orchestra, Weissmann presented excerpts from Die Meistersinger, Der Rosenkavalier, Gianni Schicchi, Gypsy Baron and Boccaccio with success.

At a festival concert honored by the presence of the Queen, members of the Government, and Mahler's widow, Mengelberg presented Mahler's gigantic eighth symphony. It was a memorable occasion, Mengelberg conducting with admirable freshness and persuasion.

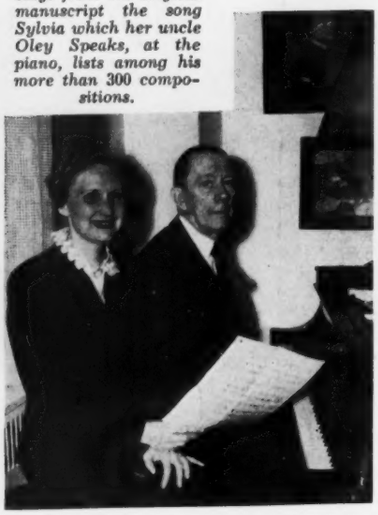
We had a program given in the Concertgebouw by the Rotterdam Philharmonic Orchestra under Eduard Flipse. Lili Krauss, pianist, and Simon Goldberg, violinist, respectively, were soloists in Beethoven's fourth concerto and Mendelssohn's concerto. RUDOLPH RETI.

Philharmonic-Symphony Orchestra Program Notes in Braille

A 100-page book of selected program notes by Lawrence Gilman for the New York Philharmonic-Symphony Society is to be transcribed into Braille to aid blind listeners. It is to be distributed by the Philharmonic-Symphony League and public libraries.

NINO MARTINI,
Metropolitan Opera tenor, sailing for his first vacation in four years, was bid bon voyage on the Conte di Savoia by Elissa Landi, film and stage actress. (Photo by Michael Caputo.)

(BELOW)
MARGARET SPEAKS,
radio soprano, again sings from the original manuscript the song Sylvia which her uncle Oley Speaks, at the piano, lists among his more than 300 compositions.



(RIGHT)
HANS KINDLER,
conductor of the National Symphony Orchestra, turns carpenter to drive nails into framework of new acoustical shell used for summer concerts at the Watergate, Washington, D. C. Mrs. Edwin M. Watson, of the concerts committee is at the left, with Jonkheer H. M. van Haersma de With, Netherlands Minister, beside her. (Photo © by Underwood & Underwood.)

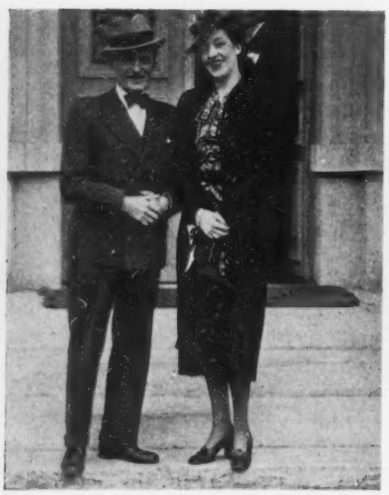
(BELOW)
RALPH LEOPOLD,
pianist, spending part of the summer at Cape Cod, Mass., after which he goes to Cleveland, Ohio, to visit his sister, Mrs. Newton D. Baker.

ZLATKO BALOKOVIC,
violinist, and his wife, arriving in Split from Dubrovnik, for his concert with the Zagreb Orchestra as part of his present tour of fifteen concerts and twenty recitals in the Near East commemorating twenty-five years since his first recital. (Foto by A. Borovic.)

(RIGHT)
DR. HAROLD BAUER, left, after receiving the Mus. D. degree from President Barrows at the eighty-eighth commencement exercises of Lawrence College, Appleton, Wis.

(BELOW)
JOHN BARBIROLLI,
far from the maddening throng, "dares" the photographer to take his first batch of trout, which the Philharmonic-Symphony Society conductor caught while spending a few days at the Timagami (Can.) summer camp of Arthur Judson, manager of the orchestra.

(BELOW)
JOSEF AND ROSINA LHEVINNE
celebrated their fortieth wedding anniversary in Denver, where they are conducting master classes. Florence Lamont Hinman, seated left, presented the wedding cake, which fifty friends of the pianistic duo enjoyed at the observance. (Mile High Photo Co., Denver.)



(LEFT)
ALICE TULLY,
American soprano, with Victor Boucher, manager, stage director and owner of the Théâtre de la Michodière, at Pont-aux-Dames, home for aged artists near Paris, conducted by the Association des Artistes Dramatiques, of which he is president.

KIRSTEN FLAGSTAD,
Metropolitan Opera soprano, receives the traditional greeting as she stops in Honolulu on the way to Australia for a tour. Mme. Flagstad, who sang twice in Honolulu, is seen with Marks Levine, of NBC, left; Edwin McArthur, her accompanist, and her husband, Henry Johansen, right.

(RIGHT)
CHRISTOS VRIONIDES
leading the Nassau-Suffolk Little Symphony Orchestra (L.I.W.P.A. Project), of which he is the conductor. The orchestra recently gave the premiere of a suite by Harvey B. Gaul.

(BELOW)
LOTTE LEHMANN,
with her family on the Riviera. Left to right, Peter Krause, Otto Krause (husband of the Metropolitan Opera soprano), Mme. Lehmann, Hans Krause and, seated, Manon Krause. Jimmy the Gangster and Möhrchen, Mme. Lehmann's dogs, insisted on getting into the picture.

FABIEN SEVITZKY,
conductor of the Indianapolis Symphony Orchestra, on the SS. Queen Mary with Artur Schnabel, left, while on his way to conduct in Europe.

JESSICA DRAGONETTE
presents a gold medal to Marjorie Fullerton, eleven, winner in the piano competition at the fifteenth annual pageant program of the Music Education League in the Center Theatre, New York. (Photo by Michael Caputo).

(BELOW)
DUNROVIN FESTIVAL DIRECTORATE
maps plans for three-day program. Left to right, Fritz Mahler, music director; William Matheus Sullivan, owner of the estate housing the festival; Marco Montedoro, art director; Felix Brentano, stage director; Eddy Brown, manager of the festival, and Mrs. Brown.

(LEFT),
DR. ARTUR RODZINSKI,
conductor of the Cleveland Orchestra, right, received the degree of Mus. D. at the 105th commencement of Oberlin College. Dr. Frank H. Shaw, director of the college's Conservatory of Music, is at the left; Dr. Ernest Hatch Wilkins, new president of Oberlin, at centre. (Photo by Geoffrey Landesman.)

Native Creations Done At Liège Concerts

Prolific Talents of Rasse—Menuhins and Leners Offer Concerts

LIÈGE.—At the fourth concert of the Symphonic Concert Society, Armand Marsick conducted Wagner and Beethoven. Berthe Briffaut was soloist in Wesendonck-Wagner songs.

At the Conservatoire, François Rasse directed a program of his own works: Ode to Music, for soprano, chorus, and orchestra, based on Romain Rolland's Buisson Ardent; La Voix de la Terre et du Temps and Les Chants de la Terre, after Louis Henri Mercier. Claudine Boons was soloist. A Poème Concertant for piano and orchestra performed by Cassiers Renchon, completed the disclosures of one of Belgium's most prolific composers. Two concerts of Rasse's chamber music also were given, the Lejeune Quartet being the interpreters.

The last Conservatoire concert was devoted to French music, featuring the first time here of the Mass by Paul Paray. The participants were Berthe Serwir, Jeanne Thys, Frederic Anspach, Franz Toutenel (singers), Charles Heens (organist) and the Conservatoire chorus.

Among the successful concerts organized by the Oeuvre des Artistes were those by Edwin Fischer, pianist; Ida Hœndel, violinist; and a memorable audition by Yehudi and Hephzibah Menuhin. The Oeuvre des Artistes also sponsored a concert of Belgian modern composers, Radoux-Rogier, Albert Dupuis, Huybrechts, Schoemaker, Poot, Absil, Heens, Quinet, Leon Jongen, and Simar, the interpreters being Lina Pollard (vocalist), Lejeune String Quartet, Joseph Delcour (pianist) and Charles Heens (organist). The Lener Quartet met with outstanding favor.

CARLOS DE VAR

Ann Arbor Choral Union Concert Series for 1938-39 Announced

President Charles A. Sink of the University of Michigan school of music has announced the artists for the sixtieth annual Choral Union Concert Series. Lawrence Tibbett, baritone, opens the series on October 27, followed by the Cleveland Orchestra (Artur Rodzinski, conductor), Jose Iturbi, pianist, Kirsten Flagstad, soprano, Boston Symphony Orchestra (Serge Koussevitzky, conductor), Josef Hofmann, Budapest University Chorus (Viktor Vaszy, conductor), Yehudi Menuhin, violinist, Gregor Piatigorsky, cellist and the Roth Quartet. At the forty-sixth annual May Festival six programs were presented. A similar number are announced for next year under the musical direction of Dr. Earl V. Moore.

Stillman-Kelley and Guenther Scores Played by N. Y. Civic Orchestra

Schubert's Romantic Overture in F (op. 34), composed for piano duet, was given its first New York presentation in an arrangement for orchestra by Dr. Edgar Stillman-Kelley by the New York Civic Orchestra on June 30, in the Federal Music Theatre. The program included a second novelty in an Austrian Rococo Suite After Old Masters by Felix Guenther, of the music department of Queens College, also the Unfinished Symphony of Schubert and two of his songs, Wiegenlied and Die Allmacht, creditably sung by Alice Howland, soprano; the overture to Johann Strauss' Die Fledermaus; Weingartner's arrangement of von Weber's Invitation to the Dance; and the Dove sono aria from Mozart's Marriage of Figaro, sung by the soprano.

Dr. Stillman-Kelley's work disclosed his skill at instrumentation and maintained the mood of Schubert. Though the original is not especially inspirational, the American composer has brought about a generally effective number primarily by his manipulation of instrumental coloration. The Guenther suite, based on seven short pieces by seventeenth and eighteenth century composers and an aria by Emperor Joseph I, is appealing and retains the stylism of that period. A *cadenza* by the composer was skillfully played by Carmela Ippolito, concertmaster. F. Charles Adler, who conducted, read not only the novelties but the remainder of his list with authority and sympathy. P. D.

Reger Works Festivalized In Devoted Berlin Series

Ten Concerts Comprise Celebration—Lauri-Volpi and La Scala Troupe Guests at Opera

BERLIN.—The spring festival here this year was devoted in part to works by Max Reger, with the help of the Reger Society. A series of chamber music programs was given at the Beethovensaal. At the first, the Strub Quartet performed the beautiful string quartet in E flat and with the help of Elly Ney, pianist, gave a notable reading to the piano quintet in C minor. The A minor suite for violin and piano, and the unaccompanied cello suite were also performed brilliantly.

The second program featured the piano quartet in A minor and the piano trio in E minor. The former is an excellent score, melodious and rich in harmonic contrasts, but the latter is of uneven merit, the second and fourth movements far superior to the others.

Another chamber music program of exceptional merit was given by Georg Kulenkampff (violin), Siegfried Schultze (piano), Reinhard Wolf (viola) and Tibor de Machula (cello), who played the D minor string trio, F sharp minor violin and piano sonata, and the D minor sonata for violin alone. Kulenkampff performed the work with *bravura* and style, though in the final movement he appeared to falter under the barrage of chords and double stops. The string trio was the least interesting of the three works, while the piano and violin sonata delighted.

In the first of the two orchestral concerts, Carl Schuricht led the Berlin Philharmonic Orchestra in Reger's Hiller Variations, and Kulenkampff played the violin concerto. The second concert, under Hermann Abendroth, featured the Serenade and the piano concerto, with Alfred Hoehn soloist.

MORE REGER

At the St. Marien Church, the Landes Orchestra under Georg Goerner, assisted by the Propstei Chorus, gave the three choral cantatas. Other participants in the festival were Eduard Erdmann and Sava Savoff, pianists, who played the Sonatine, Passacaglia and Beethoven Variations for two pianos; Fritz Heitmann and Guenther Ramin, organists, in organ programs, the former playing at the Dom Cathedral and the latter at the High School for Music; and Emmi Leisner, singer, in a *Liederabend* at the Beethovensaal, accompanied by Michel Raucheisen.

RECITAL AND OPERA EVENTS

Gertrude Borzi, American coloratura, gave her first Berlin recital at the Singakademie, with Scarlatti, Mozart, Rossini, Turina, Giannini, and Strauss. Her voice has ingratiating quality, and she won success for her charming delivery. Michel Raucheisen was accompanist.

André Navarra, cellist won applause at the Beethovensaal in a program of Haydn, Bach, Locatelli and Debussy with Gustav Beck as expert pianist.

Lauri-Volpi, with an ensemble of singers from La Scala, gave four guest performances at the Deutsche Oper, reaping ovations, and attracting sold-out houses. The operas were La Boheme, Rigoletto, and Aida.

Eyvind Laholm, American tenor, scored in Tannhäuser at the Deutsche Oper, his splendid voice and figure being admirably suited to the role.

At the Staatsoper, Dusolina Giannini achieved a notable triumph in Carmen—a superb characterization, which electrified the audience. Franz Völker (Don José), Maria Müller (Micaela) and Walter Grossman (Escamillo) were also admired. Johannes Schueler conducted.

ANTONIO LORA.

National Federation of Music Clubs Holds First Western Conference

PORTLAND, ORE.—The enormous expansion of the West's musical resources, specifically that which has been achieved in the last ten years, was well demonstrated by the reports and addresses of musical notables at the first all-western conference of the National Federation of Music Clubs. Delegates from all states west of the Rocky Mountains attended. Remarkable strides made in virtually every department of music were reported by the state presidents.

Participating in the conference were the western state presidents, Mrs. Vincent Hilles Ober, national president of the federation, Dr. John Howard of Grand Forks, N. D., national federation student advisor, Alfred Mirovich, New York pianist, Henriette Weber, representing the American Society of Composers, Authors and Publishers, and many others.

An elaborate program was prepared for the visitors by the hosts, the Oregon Federation, of which Kate Dell Marden is president. Highlights were a special concert by the Portland Junior Symphony Orchestra and a performance of Debussy's Pelleas et Melisande by the Portland Civic Theatre.

The federation conference came almost literally on the heels of the regular spring musical season, which was formally closed with the long awaited concert by Kirsten Flagstad. D. L. P.

E. Robert Schmitz Heads Faculty at Golden Gate College

E. Robert Schmitz, pianist, heads the faculty of thirty artist teachers conducting a summer master session at Golden Gate College, San Francisco, according to an announcement by Ross McKee, founder of the schools of music and drama. The classes are being conducted from July 1 through August 12, with special classes held on designated days. College credit is awarded students attending the session and completing courses. The schools of music and drama are conducted by a musical society of patrons and civic-minded citizens and operated by the Y.M.C.A. in San Francisco.

Beatrice MacCue Sings for Akron Club Jubilee

AKRON, O.—Beatrice MacCue, contralto, won new honors in a recital here commemorating the golden jubilee of the Tuesday Musical Club. Her program embraced items by d'Hardelot, Hahn, del Riego, Gretchaninoff, Metcalf, Freebey and others, with Katherine Bruot at the piano. W. F. R.

PLAYS IN EUROPE

MARGUERITE VALENTINE,

New York pianist and teacher, is in Europe giving recitals. In September she resumes her private classes for teachers and students and her work as director of the piano department at the New York Music School Settlement.

Winifred Christie to Tour Here Again Next Season

Winifred Christie, pianist, recently returned to Europe on the SS. Queen Mary, after an American tour which included recitals in Town Hall, New York and in Chicago, playing the Moor Double Keyboard Piano for the Society of American Musicians in the last city. She appears with the Boyd Neel Orchestra and in Wigmore Hall recital, both in London. Miss Christie, who also was soloist with Sir Ernest MacMillan and the Toronto Symphony Orchestra, returns to America in October.

Delta Omicron Initiates Noelte and Harrison as National Patrons

Dr. Albert Noelte, of Chicago, and Guy Fraser Harrison, conductor of the Rochester Civic Orchestra and associate conductor of the Rochester Philharmonic Orchestra, were initiated as national patrons of Delta Omicron, national musical sorority, at recent province conventions. Dr. Noelte became a national patron at the meeting of Delta province held in Chicago. Mr. Harrison was initiated at the Beta province convention held in the Eastman School of Music at Rochester.

Hanna Brocks Giving Voice Course at Burlington

A six-weeks' course of "condensed and concentrated" work in voice culture is being offered at the Burlington, Vt., Community Y.M.C.A. by Hanna Brocks, member of the New York Singing Teachers' Association. This is Miss Brocks' third summer session at Burlington. Daily lessons and sports are included. Miss Brocks, who maintains a New York studio, in other years organized summer courses at Kingston, Oneonta and Cooperstown, N. Y., and Bedford, Pa. The course, which opens on August 1, concludes with a pupils' recital on September 15.

Radio Highlights
Dialed by H. A. S.

The Independence Day holiday brought a plethora of musical attractions to those within the reach of radio receivers. The eve of the holiday offered the New York Philharmonic Orchestra again over CBS but Americana were reserved for the day itself. This chain, however, on July 4 presented a Stephen Foster program, although not of major proportions.

Likewise the Radio City Music Hall's offering, with **Jan Peerce** and the Coolidge Quartet featured, decided to forget the significance of the occasion and contented itself with standard classics.

The Cincinnati Zoo opening operatic fare was Faust, sung on July 2 with **Sydney Rayner, Muriel Dickson** and **Norman Cordon** as principals. **James Melton,** whose debut with the organization was made on June 28, appeared on July 10 in La Traviata with **Rosa Tentoni** and **Carlo Morelii.** NBC carried the broadcasts.

The NBC Independence Day schedule brought from Bad Orb, Germany, the world premiere of 1776, a symphonic poem by **Charles Flick-Steger,** American composer and former newspaperman, inspired by Revolutionary War collections in Philadelphia.

Another foreign broadcast was part of the first act of Don Giovanni which CBS brought from Glyndebourne, England, with **John Brownlee,** Metropolitan Opera bass, in the title role.

Albert Spalding, having opened the Stadium Concerts in New York, was guest soloist with the Promenade Symphony Orchestra of Toronto, **Reginald Stewart** conducting. An NBC feature program.

Yella Pessl, now of the Columbia University faculty, was heard over the CBS waves in an all-Bach harpsichord program, played with understanding, and then broadcast from NBC with the Madrigal Singers.

Jean Dickenson, soprano, participated in the all-Rodgers and Hart list which NBC's Album of Familiar Music brought to listeners on June 26.

Fifteen orchestras and bands are to be heard at the annual Grant Park (Chicago) concerts this season, with NBC and CBS both for the fourth year doing the broadcasting. **Roy Shield,** NBC central division musical director, is to direct three programs. The Chicago Civic Opera Company Orchestra (**Henry Weber,** conductor), with **Rosa Raisa,** soprano, as soloist was heard on the inaugural program. **Rudolph Ganz** conducted the Woman's Symphony Orchestra on the second broadcast.

Schubert, Hindemith and Mendelssohn provided the program for the **Coolidge String Quartet,** who were guests of the Radio City Music Hall over the NBC waves.

Leon Rothier sang Arkel's monologue from Pelleas on the Story of the Song program over WABC and had **Thalia Sabanieeva,** former associate at the Metropolitan Opera, as his WQZR guest. The latter station offered **Georges Barrere,** flutist, and **Alice Ehlers,** harpsichordist, in a Bach, Handel and Couperin list, charmingly presented. **Josef Wagner,** pianist, inaugurated a series at WQXR, on July 21, and on Independence Day the station carried the Naumburg Symphony Orchestra concert from New York's Central Park.

Holding to his Straussian waltz belief, **Eugene Ormandy** opened the Robin Hood Dell series with four of these dances vying with Brahms and Wagner on the program. **Lucy Monroe,** soprano, was soloist when **Alfred Wallenstein** appeared there. MBS was the medium.

Whether it be the Ballatella from Pagliacci or excerpts from Apple Blossoms, **Margaret Speaks** holds her NBC audience on the Firestone Hour.

Glenn Darwin, Metropolitan Opera baritone, was the vocalist with the NBC Concert Orchestra under **Josef Honti** in a song list, skillfully sung. Several associates, namely **Muriel Dickson, Norman Cordon, Sydney Rayner** and **Fausto Cleva,** moved to Cincinnati for the NBC broadcast from the Zoo of Faust.

Frank Black continues his weekly Magic Key programs, the latest assisting soloist being **Igor Gorin.**

Elsewhere in this issue are notations concerning the Dunrovin Festival broadcast and **John Corigliano's** solo appearance with the Stadium Concerts Orchestra in New York, both being made available for listeners from CBS, which also sent an attractive folks song list by the CBS Singers. **Adele Marcus,** pianist, appeared on this network in a Bach-Brahms-Scriabine list in the Keyboard Concerts series.

Mu Phi Epsilon Has National Convention

(*Continued from page* 14)

for which Mu Phi Epsilon proudly stands.

Convention Notes

At the banquet a record made by Alec Templeton, blind pianist, of the Mu Phi national song was played. Mr. Templeton, an initiated patron in the Detroit alumnae chapter, played his own variations and sent verbal greeting to the convention via instant recording. Hazel Beckwith Nohavec, was the toastmaster at the formal banquet. A stunt show, arranged by the Toledo Alumnae Club, followed.

Since the merging of Columbia School with the Chicago Conservatory last fall, Mu Iota chapter has become Mu Iota Delta and was formally installed at the convention by Bertha Marron King.

Mu Phi's membership counts many prominent women including Mrs. H. H. A. Beach, Kathryn Meisle, Claire Dux, Countess Helena Morsztyn; May Barron, Janice Porter and Lola Fletcher, of the Chicago Opera; Elizabeth Ayres Kidd, chairman of research in charge of music integration at New Trier High School, Chicago; Cara Verson and Mae Doelling Schmidt, Chicago pianists; Phyllis Fergus Hoyt, past president of American League of Penwomen; Marie Morrisey Keith, president of the Woman's Symphony Board; Louise St. John Westervelt, Chicago voice teacher and coach.

Linda Sool, general convention chairman, aided and abetted by a committee comprising Anita de Mars, Frances Grund, Dorothy Paton, Margaret Farr, Margaret Lester, Lola Fletcher, Ava Comin Case, Hilda Meyne, Julianna Holmes, Charlotte Johnson, Grace Sieberling, Edna Richardson, Anna McGraw, Paula Doering, Corinne Sargent, Elva Gamble, Phoebe Leverenz, Lydia Koch, Adele Wehman, Marjorie Sherman, Alvena Reckzeh, Genevieve Davison, Helen Sloan, Sylvia Wentworth, Dorothy Schroeder and Marjorie Kenney, were gracious and untiring hostesses.

JEANNETTE COX.

Philadelphia Conservatory of Music to Award Scholarship

The competition for the $400 D. Hendrik Ezerman Foundation Scholarship at the Philadelphia Conservatory of Music is to be held the last week in September at the conservatory. The winner becomes a piano student with Mme Olga Samaroff.

Tokyo Hears Verdi's Requiem Performed by 300 Choristers

Rosenstock Conducts—News About Teachers—New Trio

TOKYO.—The mixed chorus of the Seijo Gakuen (school) assisted by the Cora Flora, the Luna and the Euphonic choruses, presented Verdi's Requiem at the Hibiya Public Hall where every available bit of standing room was occupied. The New Symphony Orchestra, with Rosenstock and 300 singers completely filled the stage.

Soloists were Miho Nagato, soprano; Kaneko Yanagi, mezzo-soprano; Tamotsu Kinoshita, tenor, and Keikichi Yatabe, bass. They acquitted themselves creditably, especially the mezzo, well-trained and experienced, with a voice of rich quality. The chorus sang with good tone and the parts were well balanced.

New Trio Formed

The Pro Arte Trio, Tokyo's newest organization, gave the second of its concerts at the Peers' Club before an exclusive audience of embassy and legation staffs, musicians, and a large group of Japanese who have lived abroad. The program had Beethoven's trio in E flat (op. 70, No. 2) and the Rachmaninoff Elegiac Trio, composed of Wilhelmine Creel (American), piano, Alexander Moguilewsky (Russian), violin, and Roman Dukson (Russian-Swedish), cello, the only professional foreign chamber-music ensemble here. Its concerts are highlights in the musical life of Tokyo.

Symphony and Soloist

The New Symphony Orchestra (Joseph Rosenstock, conductor) delighted with Tschaikowsky's Romeo and Juliet Overture, Ravel's piano concerto, Debussy's Iberia Suite and Dukas' The Sorcerer's Apprentice. The soloist, Motonari Iguchi (of the Ueno faculty), scored with his unusually polished pianism.

Activities of Teachers

Maria Toll, German soprano, for six years head of the vocal department at the Ueno Academy of Music, has returned permanently to Germany. Before her departure, pupils past and present gave a recital. Solos, duets and trios were given by Yoshie Suzuki, Jyun Shioda, Kikuko Fujishima, Mizue Tezuka, Teiko Maruyama, Tsumako Makita, Hiroko Kaneko, Tomoko Furutani, Teruko Kinoshita, Sonoko Sunaguchi, Miho Nagato aand Shiori Shioi. Miss Toll sang too, with a most capable accompaniment by Miss Akiko Iguchi. The soprano was given an ovation.

Leonid Kreutzer, formerly of the Berlin Hochschule and now a resident here with his own studio, has become associated with the Ueno Academy of Music, where he has charge of the masterclasses.

Leo Sirota of the Ueno Academy and Maxim Schapiro, both outstanding pianists and teachers here, recently presented concerts in Korea and Manchukuo.

Ria von Hessert recently arrived from Germany to succeed Miss Toll at the Ueno. Helmut Fellmer will become instructor and orchestra conductor at the same school, succeeding Hans Schwieger, recently gone to America. Mr. Fellmer is from the State Theatre of Altenburg, Germany. I. J. FISHER

Liebling Commentator for Four Stadium Broadcasts

Leonard Liebling will be the radio commentator for four concerts at the Stadium, to be broadcast July 13, 20, 27 and August 4, by station WNYC.

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Chicago Enjoying Programs At Ravinia and Grant Park

(Continued from page 7)

phitheatre for the thirty-ninth national German-American song festival. A male chorus of 4,500 voices, a mixed choir of 2,000, a ladies chorus of 1,500 and a children's chorus of 3,000, assisted by members of the Chicago Symphony Orchestra with distinguished Chicago artists as soloists furnished joy in the five concerts, June 22, 23 and 24. Mark Love disclosed his versatility by singing operatic arias, German Lied and semi-popular American songs at three concerts. Love does not rely solely on his glorious voluminous voice but appeals particularly through his meticulous skill, artistry and musicianship. Annemarie Gerts made a hit in the taxing aria Ihr, die ihr triebe des Herzens Kennt from Mozart's Marriage of Figaro in which her powerful and beautiful soprano floated throughout the vast auditorium with crystalline purity. She aroused her listeners to the nth degree of enthusiasm. Esther Hart, Margaret Willem, and Anna Kruetgen, sopranos, also contributed to the festivities.

Solomon Directs Illinois Symphony's Final Concert

Young in years but mature in his art, Izler Solomon has established himself firmly as a forceful and poetic symphonic conductor throughout the long season of the Illinois Symphony Orchestra's Sunday concerts at Great Northern Theatre. Under his baton Tschaikowsky's Pathetique Symphony had a stirring performance wrought with original ideas and contrasts. Jeanne Zavitz, a pianist of no mean accomplishment, performed the Respighi toccata with understanding, insight and commendable technic.

American Opera Company Presents Traviata

Anna Del Prada, president of the American Opera Company, brought an admirable performance of Traviata at Kimball Hall, June 16, with Eleanor Lutton, Emilie Fronek, Franklin Cantor and Richard Wheeler in the leads, and Mildred Solarz, James Hutchison, John Backlund, Harold Traub, Charles Hax and Jerome Shapiro in minor roles.

Naomi Cullen Cook Presents Cadman Operetta

Naomi Cullen Cook recently produced Cadman's operetta Lelawala at the Lincoln School Auditorium. As musical director Mrs. Cook proved her skill with a performance that reflected the excellent training the numerous participants had gained through her efficient ministration. The production was given by a cast of eighteen principals, with the assistance of an orchestra, ballet, children's and adult choruses.

American Conservatory Summer Recital Series Opened

Louise Hattstaedt Winter, soprano, and Tomford Harris, pianist, auspiciously opened the summer faculty recitals of American Conservatory at Kimball Hall, June 29. Both artists were in topnotch form and presented their various offerings with their customary fine artistry.

Chicago Conservatory's Commencement

Murphy Memorial Hall, where Chicago Conservatory held its commencement, was hardly adequate to accommodate its innumerable followers who crowded every available corner and overflowed into the lobby. Business Manager Loro Gooch will be obliged to secure the Auditorium or Orchestra Hall for the next commencement. By her scholarly and effective singing of Je dis from Carmen, Ruby Mohr revealed the conscientious training of Mae Graves Atkins. Robert Basso amazed by the maturity of his art and proficient performance of the Wieniawski D minor concerto. His teacher, Adolph Pick, conducted this and a performance of Bach's E minor sonata by an ensemble of seven violins, organist and orchestra, which showed him a skilled conductor who gets minute response from his orchestra. Adeline Patcek gave a well thought out interpretation of Pace, pace mio Dio. Mildred Catenhusen's finished performance of D'Albert's C major cello concerto places her in the professional class. She has unusual technic, musicianship and intelligence and has benefited through the expert teaching of Hans Hess. Jean Houskeeper and Florence Klein gave excellent accounts of the Chopin E minor and the Saint-Saëns fourth concertos, respectively. President Edgar Nelson made the address and conferred the doctor of music degree upon Lazar Samoiloff and other degrees and certificates upon the graduates.

Moriz Rosenthal's Master Class

Mr. and Mrs. Bissell Padgitt held open house in the Auditorium Recital Hall, June 27, in honor of Moriz Rosenthal, whose master class under their auspices has proved a huge success. Mr. Padgitt's large piano class practically in toto joined the Rosenthal master class either as auditors or as private students. Professional pianists from many states came here to coach with the distinguished master pedagogue and pianist.

Engagements of Edward Collins' Students

Jeanne Zavitz, who played the Respighi toccata with the Illinois Symphony Orchestra, June 26, is a piano student of Edward Collins. James Andelin, another Collins student, has been engaged for the summer as music director of the Y.M.C.A. camp at Fremont, Mich.

John Sample Studio News

Recent appearances of students from the studios of John Dwight Sample include the following: Allan F. Schirmer was tenor soloist in Verdi's Requiem at the University of Missouri, Columbia, Mo. Fern Hammers, contralto, was soloist for the spring concert of the Illinois Bell Telephone Chorus. Sara Mason, soprano, presented a program for the North Shore Woman's Club. George McHardy, tenor, appeared for the Allied Arts Guild and sang the tenor lead in three performances of Pinafore at Harper High School. Edward Stack, baritone, sang with Bainum's Band in Jackson Park, July 3, and in Grant Park, July 7. He will be heard with the Woman's Symphony Orchestra in Grant Park, August 5. Robert Lyon, baritone, has signed a contract for a summer series of appearances with the Municipal Band of Kansas City, Mo.

Modern Music at Cara Verson Studio

One evening each month during the season a group of musicians interested in modern music, led by Cara Verson, has met in her studio to familiarize themselves with more modern compositions and to perform and discuss them. Among their efforts have been the following: Hindemith's sonata (No. 1) for violin and piano, played by Sylvia Snow and Guy Webster; Sowerby's violin and piano sonata, by Fritz Siegel and Virginia Lang; Gustav Strube's violin and piano sonata, by Margery and Hale Sabine; cello and piano sonata by Blythe Owen, played by Robert Smith and Blythe Owen; Debussy quartet, by Sylvia Snow, Margery and Hale Sabine and Charlotte Durkee; Prokofieff's sonata for two violins, unaccompanied, by Miss Snow and Janet Maltby; Poulenc's Suite Française, by Blythe Owen; Szymanowsky's Scheherazade and Etudes, Copeland's piano variations, Castelnuovo-Tedesco's sonata and Prokofieff's sonata, by Cara Verson; Szymanowski's Mazurkas, by Guy Webster; Ravel's Scheherazade Suite (vocal), Esther Thoman and Vere Cory; Ravel's The Peacock, Frances Benson; Seven Spanish songs by de Falla, May Barron; Mavra and 'Tis you by Marie Arms, May Strong; Margaret Middlefart's dance and piano number played by the composer. Among the unusual numbers planned for next season are Arnold Bax's trio for piano, violin and viola; his quartet and a cello sonata by Debussy.

Esther Goodwin Studio Notes

Esther Goodwin is teaching a capacity class of voice pupils during the summer session at the American Conservatory. During the season several Goodwin pupils have appeared in individual recitals, notably, Dorothy Froelich and Anne Kruzic, sopranos, in the Beaux Arts series at Medinah Club. Both these students were among the finalists in the contests of the Chicago Woman's Musical Club and the American Conservatory for commencement appearances. Other recitalists have been Licerio Arreola, Filipino baritone; Ruth Mohler, soprano, and the Navarro sisters, Spanish vocal trio. The Novarros recently sang for the travel shows at the Stevens and Blackstone hotels and are engaged for an appearance with the Wheaton Women's Club next season. Norman Kurth, mezzo, and Ruth Mohler sang in the Conservatory junior contest finals. Pearl Thayer Lory, contralto, directed the Women's Chorus of Kalamazoo in the spring concert.

Besides these teaching activities, Miss Goodwin gave her own recital at Kimball Hall, April 5, under Bertha Ott and has appeared before the Chicago Women's Club music appreciation class; Women's Traffic Club, and British League of Women's Victory Day luncheon, Blackstone Hotel. Miss Goodwin also continues as contralto soloist at St. James Episcopal Church.

Will Blailock Appointed to Shreveport Faculty

Will Blailock, former baritone of the Chicago City Opera, is now affiliated with the Southwestern Institute of Arts, Shreveport, La., as instructor of the newly created opera class and as voice teacher.

PRESENT VOCALISTS IN RECITALS

MR. AND MRS. HERMAN DEVRIES,

after presenting their junior vocal class of twenty-three in recital, recently offered a program by twenty-two of their advanced artist students in the Florentine Room of the Congress Hotel, Chicago. Mr. and Mrs. Devries played accompaniments for the singers.

Gertrude Hopkins in Harp Recitals

Gertrude Hopkins, harpist, has completed an active concert season. Recent appearances have been with the Apollo Club, Middletown, N. Y.; the Young People's Society, Middletown, N. Y.; the Schubert Club, Port Jervis, N. Y.; the Verdi Club, New York; the Thursday Morning Club, Madison, N. J.; the Highland Park, N. J., High School; the 140 West Street Choral Club, New York, and the Biart Symphony Orchestretta, Norwalk, Conn.

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Stadium Concerts Feature Soloists

Beveridge Webster, John Corigliano and Hall Johnson Choir Heard—Iturbi and Smallens Conduct

The concerts of June 25 and 26 brought Alexander Smallens to the podium for the first time in the Stadium series this year. On Saturday evening he offered a popular program that had the Sibelius first symphony as its weightiest item. This was done with generally effective evocation of its Northern coloring and appealing melodic content. Other items on this list were excerpts from Mendelssohn's Midsummer Night's Dream music, Wagner's Siegfried Idyl and Debussy's Fetes, well liked and applauded. On Sunday evening, rain took the concert indoors to the Great Hall, where the program included Schumann's fourth symphony, Smetana's Bartered Bride Overture and Rimsky-Korsakoff's Scheherazade. The Schumann was read with breadth and brilliance of tone, while the other numbers, with their colorful folk melodies, had stirring presentation.

BEVERIDGE WEBSTER SOLOIST

Beveridge Webster, American pianist, made his first Stadium appearance on June 30 as soloist in Tschaikowsky's concerto in B flat minor, Jose Iturbi conducting. The rest of the program comprised the Unfinished Symphony of Schubert, Debussy's La Mer and Sibelius' Finlandia. Mr. Webster's performance had poetry and was conceived in virtuoso fashion, the cadenzas being played with delicacy of tonal coloring. The orchestral reading was on broad lines, though not at all times of the most accurate and fluent sort. Mr. Iturbi had success with the Schubert and Debussy works. The audience recalled soloist and conductor numerous times.

The Slavonic flavor which has marked the programs of Alexander Smallens at the Stadium continued on the eve of Independence Day with Brahms the lone exception. John Corigliano, concert master for the summer and assistant concertmaster of the regular Philharmonic Orchestra series, was soloist in the rarely heard E minor concerto of Conus, a one-movement work, somewhat Tschaikowskian in color, and in three contrasted sections. The soloist was in splendid form for both lyrical and technical passages, his tone in particular being truly notable, while his technic was especially fitted to meet the requirements of the composer. Mr. Smallens and the orchestra gave capable support. Two encores came at the end, with Max Jaffe at the piano. The opening number was the 1812 Overture of Tschaikowsky, given a routine reading. Moussorgsky's Night on Bald Mountain was vividly presented. The second Brahms symphony was not always completely orthodox in the Smallens delineation.

HALL JOHNSON CHOIR SINGS

The Hall Johnson Choir sang several groups of folk songs and Spirituals on July 5, when the orchestral numbers were again under Mr. Smallens' direction. The orchestra gave spirited performances of the Introduction and Cortège des Noces from Le Coq d'Or, The Flight of the Bumble Bee from Tsar Saltan and Danse des buffons from Snegourotchka, all by Rimsky-Korsakoff; the overture to Nicolai's Merry Wives of Windsor, and Tschaikowsky's Romeo and Juliet.

Other features of the opening span of concerts were an all-Russian list under Mr. Iturbi on June 29, when first Stadium performances were given of Arcady Dubensky's Gossips and Shostakovitch's suite from The Nose; and an American program on Independence Day under Mr. Smallens, featuring works of Sousa, Hadley, Griffes, Herbert and Dvorak.

MUSIC NOTES from Coast to Coast

GRAND RAPIDS, MICH.—Vitya Vronsky and Victor Babin gave a fine two-piano recital for the St. Cecilia Society. Mrs. Glenwood C. Fuller arranged a program by Mrs. John A. Van Dongen, soprano, and a piano trio consisting of Mrs. Ralph E. Sasser, Mrs. C. Hugo Kutsche, and Mrs. W. H. Wismer.

The Schubert Club of seventy male voices (Frank B. Goodwin, director), gave its annual concert, with Lois Johnson, soprano, of Detroit, as soloist, and the Junior Schuberts (Maurice Dean, director), assisting.

C. Harold Einecke, minister of music at Park Congregational Church, was organist at the wedding of Adelaide Pease of Decatur and G. Richard Hess, violinist, of Chicago. He also gave an organ recital at Zion Lutheran Church in Cadillac. His choirs have been active, the Chancel Choir having given a concert at the Chapel of the University of Chicago, and also broadcast over the NBC blue network.

The School of Fine Arts has given several recitals. Mary Jean Rogers was presented by her teacher, Mrs. Peter Kleynenberg, and given a teacher's certificate. Ten pupils were presented by Mrs. Kleynenberg and Eleanor Malek, each playing a standard concerto, the orchestral arrangement performed on a second piano by their teachers. Several recitals have been presented also by younger pupils of Miss Malek.

H. B. R.

OMAHA, NEB.—There has been little to record in a musical way here during June. Musical activity for the most part has centered about pupils' recitals, one of the most pretentious of these being excerpts from opera presented by Maude Fender Gutzmer at the Paxton Hotel.

The Cretonian Men's Glee Club of Crete, Neb. (George H. Aller, director), made an Omaha appearance at the Joslyn Memorial.

Earlier on same afternoon at the same place the Municipal University of Omaha Orchestra (Henry G. Cox, director), was heard in a popular Russian program, presenting selections from the symphonic works of Glinka, Tschaikowsky, Rimsky-Korsakoff and Borodin. Musicianly directing by Mr. Cox, and artistic violin playing by James Peterson, concertmaster are remembered.

James H. Simms, who recently celebrated forty-three years as organist and director of All Saints' Episcopal Church, was unanimously elected honorary dean of the Nebraska Chapter of the American Guild of Organists at its June meeting. Other officers elected were: Winifred Flanagan Traynor, dean, Mrs. Dean Ringer, sub-dean, and Enid Lindborg, secretary-treasurer.

H. M. R.

PROVIDENCE, R. I.—The annual spring festival of the Providence Festival Chorus at the Benedict Memorial Monument to Music in Roger Williams Park marked the close of the musical season. The chorus, directed by John Archer, had the assistance of the Goldman Band (Dr. Edwin Franko Goldman, conductor) and Anna Kaskas, contralto of the Metropolitan Opera, who sang with a full resonant voice of emotional beauty, O Don Fatale by Verdi and several songs in English. The chorus gave a good account of themselves, singing with balance and power. The Goldman Band, always a favorite with Providence audiences, program included a cornet trio, Echo Waltz, which featured Leonard B. Smith, Frank Elsass and Ned Mahoney.

The Mnemosyne Society of Fine Arts presented The Merry Widow, by Franz Lehar, in the Metropolitan Theatre. The operetta was conducted by Mrs. Joseph Gattone. Maria Ricci made a graceful and charming Sonia. Margaret Sanita as the Baroness also was well received, in a performance in which all were generally satisfactory. Maria G. Famiglietti and Rose Falciglia assisted with the dialogue, Lillian Migliori, at the piano; Luigi Rusillo was stage manager and Lydia Golini was choreographer.

The Catholic Choral Club, directed by the Rev. Leo Rowlands, gave an interesting program consisting of sacred numbers and madrigals in Plantations Club Auditorium. Raoul Bousquet, baritone, of Woonsocket, was soloist, Jean (Louis Huber) and Ye Banks and Braes (Irving Gertz) were sung, the young composers being in the audience. The Rev. P. Ange-Marie Portelance, who was present, also was represented by the song Nocturne and the Rev. Leo Rowlands by A Verse of Hate.

The annual meeting of the Corporation of the Providence Symphony Orchestra was held in the garden of the president, Hugh MacColl. Sixteen directors were elected for the ensuing year.

B. N. D.

SAN DIEGO, CAL.—Advanced pupils of the Bangert Studios were heard in recital programs on June 20 and 21, at the Mission Hills Congregational Church. The following vocalists were presented by Louis Bangert: Mesdames George L. Weaver, Jr., Virgil R. Knight, Kenneth G. Barstow, George A. Rye, Frank B. Doyle, Harry B. Confer, Velma Holland; Misses Mary Stuckey, Evelyn Martin; and Dr. E. L. Lyda, Paul Ruth, Gordon Barstow, Earle Swaine, C. Eugene Ericson, Joseph Carter, David Buchanan and Darrell Ybarrondo. Organ numbers were effectively contributed by Bertha C. Parrette, from the organ class of Bess Bangert. Both programs were well attended and extremely pleasing in material and execution.

San Diego's summer season of out-of-door music this year will include orchestral concerts at Ford Bowl by the Federal Music Project (Charles Marsh, director), under the auspices of the San Diego Symphony Orchestra Association. Several guest conductors are scheduled to direct. A season of light opera, also by the Federal Project, is now under way at the Wegeforth Bowl in the San Diego Zoo.

H. B.

Juilliard Summer School Concerts Opened by Gorodnitzki

Sascha Gorodnitzki, pianist, opened the concert course at the Juilliard Summer School on July 5. A program of two-piano music was given the following day by Guy and Lois Maier, and Charles Hackett, Metropolitan Opera tenor, appeared on July 7. Alice Ehlers, harpsichordist, concluded the first week's series.

Scheduled to appear on the course also are Katherine Bacon, James Friskin, Fraser Gange, Johana Harris, Sascha Jacobsen, Alton Jones, Muriel Kerr, Arthur Newstead, Kathleen Parlow, Hugh Porter and Bernard Taylor. Coenraad V. Bos, Samuel Gardner and Charles Krane give a chamber music program on July 28, and the Kreiner Quartet and Johana Harris, pianist, appear in a Roy Harris program on July 29. John Erskine, former president of the Juilliard School of Music, speaks on July 27.

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Frankfort Is Host to Munich Players

Young Local Composers Write in Large Forms—Music in Nearby Cities

FRANKFORT. — Notable concerts were those by the Munich Philharmonic Orchestra under Hausegger, and the local orchestra under Konwitschny, Rosbaud and Ansermet. Soloists were Robert Casadesus, pianist (Liszt A major) and Georg Kulenkampff, violinist (Glazounoff concerto.)

On the occasion of the opening of the State Music School, young composers figured on the program with a concerto for piano by Gerhard Frommel, concerto for violin and orchestra by Karl Hoeller (Alma Moodie, soloist) and cantata (text by Hoelderlin) by Herman Reutter.

Recitalists who won success were Claudio Arrau, Walter Bohle, Georg Kuhlmann (pianists); Attilio Ranzato (cellist); Arrigo Pelliccia (violinist); W. H. Simmacher and Heinrich Goy (pianists, in Bach's Art of the Fugue); and Edwin Fischer and his chamber orchestra in Mozart, Bach, Haydn and Kaminski.

The Deutsches Sängerfest celebrated the one hundredth Mozart Institute anniversary with a list of contemporary compositions, and the Heinrich Schütz Society gave its fifth festival of Schütz and his contemporaries. Excellent chamber music was provided by the Calvet Quartet from Paris, and a group of musicians grouped under The Worker's Circle.

The Darmstadt Opera presented Spanish Nights, a comic opera by Eugen Bodarts, an unusually charming work in the Strauss-Wolf-Ferrari style.

At Mayence, Günther Ramin (cembalo), Reinhold Wolf (viola d'amore) and Grummer (viola da gamba) gave a program of ancient music in the Elector's Chateau. Cecilia Hansen, violinist, was heard in recital.

At Wiesbaden, Schuricht offered a Beethoven Cycle and Furtwängler conducted a program featuring Parisfal Prelude and Bruckner's eighth symphony. HERMANN LISMANN.

Cello Seen Gaining in Popular Appeal

Now Rivals Violin, Says Marcel Hubert —Active Concert Artists Should Not Compose, He Believes

Artists, being interpreters and recreators of others' music, should not compose while they are still giving concerts, in the opinion of Marcel Hubert, cellist.

"The artist is the bond between the composer and the rest of humanity," he told the Musical Courier interviewer, "and should devote himself to this process of 'recreation.'"

Mr. Hubert declared that the cello and its repertoire have advanced considerably since those days when the instrument was "more seen than heard," and pointed out that composers are writing more and more for it.

"Cello technic is now as brilliant as that for violin," he said, "and violin transcriptions are in every cellist's repertoire. But technic is not all-sufficient: it must be so facile that the listener forgets such a thing exists."

Mr. Hubert believes a cellist should know his instrument completely. On his tours he carries a kit to make repairs that might be necessary if his Montagnana should be damaged and no expert luthier available. For the guidance of young students, he contends that too much practice is unnecessary, although he advocates that it be carried on regularly.

"Too much dulls the inspiration and interpretation," he said, adding that the cello now is becoming as popular as the violin. H. A. S.

IN AL FRESCO OPERAS

LUCY MONROE
opened the operetta series at Jones Beach, L. I., in the principal soprano role of Three Waltzes. Subsequently she appeared with the Philadelphia Orchestra (Alfred Wallenstein, conductor), at Robin Hood Dell and then returned to the Gallo-Shubert organization for Rio Rita. (Photo by De Mirjian.)

Operatic Guests Visit Hungarian Capital

Kiepura Liked in Budapest—Cigna Appears in Tosca and La Gioconda

BUDAPEST.—Returned to Budapest from Florence, the Opera closed its season with a memorable performance of Wagner's Ring, under Franc von Hoesslin, with Zoltan Zavodsky as Loge, Siegmund, and Siegfried, and Rose Huszka as Brünnhilde.

Gina Cigna was the chief attraction in Tosca and La Gioconda. Paolo Civil and Alexander Sved were her partners. Jan Kiepura, showing advance in style and vocal art, enchanted in La Boheme and Carmen. In the former he sang with Livia Dobay (Mimi), Julia Osvath, Mihaly Svekely, and Andor Lendvai. In the Bizet he was Don José, Elsa Brehms making a brilliant Carmen, Alexander Sved a splendid Escamillo.

ALEXANDER JEMNITZ

Cadman's American Suite to Be Played by Three Orchestras

Charles Wakefield Cadman's American Suite for string orchestra is to be performed next season by Fritz Reiner and the Pittsburgh Symphony Orchestra, Alfred Hertz and Howard Hanson. It was recently given by the Los Angeles Federal Symphony Orchestra, Modest Altschuler, former conductor of the Russian Symphony Orchestra, directing. The premiere took place in September, 1937, at the Saratoga (N. Y.), Festival under the direction of Charles F. Adler.

Zurich Hears Noted Artists

ZURICH.—Under the direction of Dr. Volkmar-Andreae, Alfred Cortot won ovations in piano concertos. Directed by Hans Munch, from Basel, Zino Francescatti, violinist, scored in Paganini's D major concerto. Hermann Hofmann, conductor of the Radio Orchestra, gave an impressive reading of Berlioz' Damnation of Faust, the soloists being Jo Vincent (soprano), Karl Erb (tenor), Alexander Kipnis (bass) and Willy Rössel (bass). Weingartner was acclaimed at a Mozart concert. Rudolf Serkin and Shura Cherkassky, piano-recitalled admirably.

Among the singers, Toti dal Monte's was perhaps the most brilliant recital. Her partner, Luigi Montesanto, was also applauded. Erna Sack demonstrated that she is always remarkable in vocal acrobatics. A newly-studied Siegfried, under Robert Denzler, won overwhelming public success. Carl Hartmann gave a rousing performance in the title role, splendidly seconded by Maria Bernhard-Ulbrich as Brünnhilde. JOSEF KISCH.

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OBITUARY

Berthold Neuer

Berthold Neuer, vice president of William Knabe & Company, piano manufacturers, died on June 30, in New York, at the age of fifty-seven. Mr. Neuer, who was also manager of the artists' division, joined the Knabe organization thirty-eight years ago.

Born in Vienna, he was brought to the United States when two years of age. He had introduced to American audiences Richard Strauss, Sergei Rachmaninoff, Artur Bodanzky, Lauritz Melchior, Leopold Godowsky and Friedrich Schorr, among others. Friend and advisor of artists, his home was frequently the gathering place for eminent figures in the world of music.

At the funeral services Grete Stueckgold, Metropolitan Opera soprano, sang and Olin Downes, New York Times' music critic, delivered the eulogy. Honorary pallbearers were Edward Johnson, manager, and Edward Ziegler and Earle R. Lewis, assistant managers of the Metropolitan Opera; George Engles, F. H. Byrne, Leonard Liebling, editor of Musical Courier; Lawrence Gilman, music critic of the Herald Tribune; G. C. Kavanaugh, Benjamin Roder, G. L. Eaton, G. T. Foster, R. K. Paynter, Dr. M. Uhr, Artur Brodanzky and Friedrich Schorr. Surviving are his widow and a daughter, Mrs. Lawrence Sophian.

James Weldon Johnson

WISCASSET, ME.—James Weldon Johnson, Negro composer, educator, and author, was killed in a grade crossing accident here on June 26. In addition to his composing and writing, he was a poet, lawyer and diplomat and had been U. S. consul in Venezuela and Nicaragua. He made an English libretto for Goyescas produced by the Metropolitan Opera, and compiled a book of Spirituals. Mr. Johnson was a brother of J. Rosamond Johnson, the composer-pianist.
S. P.

Ellery L. Allen

TENAFLY, N. J. — Ellery Livingston Allen, thirty-four, of this city, who presented a nightly program, Songs My Grandmother Sang, at the Barbizon-Plaza, New York, died in New York, on June 30. A member of the faculty of the Daakarhanova School of the Stage, she received her vocal training in Florence and Paris and, in this country with Emma Calvé and Florence Wessel. She had appeared in song recitals in many Eastern cities. Surviving are her parents and a brother.
Y. E.

Mrs. H. O. Osgood

Mrs. H. O. Osgood, widow of the late H. O. Osgood (former associate editor of the Musical Courier), died suddenly of a heart attack on July 2, while visiting friends in Montclair, N. J. Mrs. Osgood, who lived in New York, is survived by a son, Peter, and her sister.

Mrs. Osgood at one time was a member of the ballet at the State Opera in Munich. Her husband died in 1927.

Baron Hans von Wolzogen

BAYREUTH.—Baron Hans Paul von Wolzogen, friend and interpreter of Richard Wagner, died here recently. Playwright, critic and composer, he was eighty-nine years old. Baron von Wolzogen was probably best known for his thematic guides to the Ring, Tristan and Parsifal. Closely identified with the last days of Wagner's life, he came here at the composer's invitation in 1877, becoming editor of the Bayreuther Blätter, which he dedicated "to the spirit of Wagner." He was active in the management of the Richard Wagner Verein and also wrote extensively concerning the composer and his works. Von Wolzogen, considered one of the leading Wagnerian authorities, was born in Potsdam, son of the Intendant of the court theatre of Schwerin.
J. S.

Philip Hauser

Philip Hauser, for more than half a century organist and choirmaster of the Sixty-eighth Street German Evangelical Reformed Church, New York, and, during the regime of Safonoff, organist of the Philharmonic Orchestra, died on June 21. Born sixty-seven years ago in California, he came to New York as a boy and, when fifteen and a choir singer, was appointed organist and choir director of the Norfolk Street Reformed Church, now known as the Sixty-eighth Street Church. He was accompanist and assistant director of the Liederkranz Society in 1915-16 and directed many other groups in concerts. In 1907-8 he was president of Local 310, Musical Mutual Protective Union. He had taught many pianists and organists. His widow, a son and three daughters survive.

Satella Sharps Waterstone

SOUTH ORANGE, N. J.—Satella Sharps Waterstone, composer of children's songs and pioneer in teaching music to children, died here recently. She attended Columbia University, the New York College of Music, the Boston Kindergarten School of Music and also studied with Fräulein Spiering in Jena, Germany, a pupil of Liszt. Forty years ago she founded a school here, later joining Edna Hedden in organizing the Hedden-Waterstone Private School.

Mrs. Marguerite K. Johnson

NEW ROCHELLE, N. Y.—Mrs. Marguerite Kyle Johnson, widow of Benjamin L. Johnson, former head of the Ithaca Conservatory of Music, died here leaving a son and a brother.

Mrs. Ethelyn F. Middleton

LOS ANGELES, CALIF.—Mrs. Ethelyn Friend Middleton, mother of Mrs. Theodore Stearns, widow of the American composer, died here recently at her daughter's home.

Mrs. Fannie B. Primrose

BALTIMORE, MD.—Mrs. Fannie Benson Primrose, former president of the Music Club of Baltimore, died at the home of her son here recently. A native of Baltimore, she was the widow of Harry C. Primrose.
C. L.

Russell T. Joy

Russell T. Joy, oldest alumnus of the Trinity Church, New York, choir boys' school, died in Brooklyn, N. Y., recently. He was seventy-six years old and, as a youth, played the Trinity organ. Three sons and a daughter survive.

Emma K. Hardy

Emma K. Hardy, chairman of the music department of the New York City Federation of Women's Clubs and president of the Musical Adventures, died on June 21 at her Brooklyn, N. Y., home. She was a native of Plainfield, N. J. An active clubwoman, Mrs. Hardy had been executive chairman of the Brooklyn Committee of the Musicians Emergency Aid Fund and president of the Chaminade Club. Her husband survives.

Edward N. Neilson

ELIZABETH, N. J.—Edward Noel Neilson, for fifty-four years a church organist, died on June 26 at the age of sixty-nine. When fifteen he became organist at Christ Episcopal Church, later serving as organist and choir director at St. John's Church here. Mr. Neilson for the past thirty-nine years was connected with Central Baptist Church. His widow and a brother survive.
K. T.

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International Festival in London

(*Continued from page 7*)

Kathleen Washbourne and Jessie Hinchliffe, showed a thorough mastery of the instruments and familiarity with musical technic.

A sonata for violin and piano by Werner Josten (U. S. A.), played by Mme. Broas and Frank Mannheimer, contains nothing revolutionary but evidences genuine sentiment and musicianly thought.

The two movements of a second string quartet by Victor Ullmann (Czechoslovakia), played by the Prague Quartet, are pages that try hard to be modernistic.

The third string quartet by Karol Rathaus (Austria), interpreted by the Brosa Quartet, reveals a restless nature and marked ingenuity, but at the end leaves one unsatisfied.

Piano quintet by Joaquin Nin-Culmel (Spain) was delivered by Maroussia Orloff and the Kutcher Quartet. Dedicated to Dukas, the quintet comprises three movements and is all appeal, especially the jollity of the last one.

Broadcasting House

This session opened with a suite for strings and piano by G. Landre (Holland). Divided into *allegro, elegy* (to the memory of Queen Astrid) and *allegro,* the suite showed considerable vivacity.

A trumpet concerto by K. Riisager (Denmark) proved almost too much for the soloist, Hubert Barr. (But then how often do we hear a Brandenburg properly played today?)

Two choral songs for women's voices (settings of Elizabethan poems) by Glanville Hicks (Australia) served as a pleasant interlude but were hardly a substitute for Weelkes and Byrd.

Music for Radio by F. Bartos (Czechoslovakia) proved an exceptionally arid offering, and since it is music for radio, it should keep where it belongs: then one can turn it off, instead of having to sit and suffer.

Benjamin Britten (England) is always a composer to command respect. His suite for strings is no exception, and it received excellent treatment by the Boyd Neil String Orchestra.

As usual, Ernst Krenek (Austria) set performers a formidable task in his cantata. The BBC singers and Miss Wyss did their best. Although erratic, the music is worthy of serious consideration.

Bela Bartok's sonata for two pianos and percussion is a forceful work, seeming to convey the unrest of the modern world in a malevolently powerful and malignant manner. Bartok and his wife played the pianos, Samuel Geldard and William Bradshaw dealt with the percussions.

Cecil Sharp House

Can any member of our musical study circle suggest why Morris Dances should be included in the schedule of a Contemporary Music Festival? Perhaps it was to provide a break in the proceedings. However that may be, the English Folk Dance and Song Society disported themselves in a most heartening manner. The temperature was tropical and some of the professors were heard to mutter "Sooner them than me." It was all very "Hey, nonny, nonny and a hot-cha-cha." The dances included the Helston Furry Dance, a Sword Dance, Oxfordshire Morris Dance, and the Horn Dance from Abbots Bromley.

Broadcasting House

First to make their bow were two organ pieces by Olivier Messiaen (France). After this followed Nonet by Jeronimas Kacinskas (Lithuania). This, in its effort to avoid repetition of thematic material, became less and less inspired as it progressed. Czech songs by Isa Krejci (Czechoslovakia) were piquantly entertaining. Vaclav Krofek was vocalist. Suite for violin and piano by Bertus van Lier (Holland) served as a vehicle for some beautiful playing by Broas. Racconto by Jorgen Bentzon (Denmark) gave Walter Lear (saxophone) opportunity to show his virtuosity. Some rather angular songs by Vojislav Vuckovic (Yugoslavia) were done by Zlata Djundjenac. Broman's composition (Sweden) for violin and viola played by Gerhard Rafn and the composer, showed vigor but said little worth while. Best of all was the concluding piece, Spanish Suite by Roland Manuel (France), in which harpsichord, oboe, bassoon, and trumpet contrived to entertain the senses in no uncertain manner.

Westminister Abbey

Another armistice occurred in the modern music campaign when English church music was offered by the combined choirs of St. Paul's Cathedral, Westminster Abbey, and the Chapel Royal. The program included works so diverse as Gibbon's polyphonic O Clap Your Hands and Weelkes' Hosanna to the Highest, Purcell's Hear My Prayer, Maurice Greene's Lord Let Me Know Mine End, and Samuel Wesley's dramatic motet In exitu Israel. Typically English in character, the music was beautifully sung and framed in the magnificent and impressive aisles of the historical Abbey.

Queen's Hall

Das Gesicht Jesajas, by Willy Burkhard (Switzerland), is a memorable oratorio, expressing in modern form the same visionary, transcendental spirit found in Bach's greatest works. Paul Sacher was the able conductor. The choir, the BBC, and soloists Sophie Wyss, Parry Jones, William Parsons participated. Another success was Aaron Copland's (U. S. A.) piquant El Salon Mexico, conducted by Sir Adrian Boult.

For the rest, there were a concerto for orchestra by Riccardo Nielsen (Italy), movement symphonique by Slavko Osterc (Yugoslavia), danses by Jean Binet (Switzerland), Albada, Interludi i Dansa by Robert Gerhard (Spain) and excerpts from Mathis der Maler by Paul Hindemith (German, Independent).

In conclusion, tribute should be paid to the Daily Telegraph, the newspaper which made the festival possible; and to Richard Capell, music editor of that journal.

Hephzibah Menuhin to Wed on July 19

Los Gatos, Calif.—Hephzibah Menuhin, pianist, and sister of Yehudi Menuhin, violinist, is to be married on July 19, to Lindsay Nicholas, of Australia, brother of her sister-in-law. Yehudi last month wed Mr. Nicholas' sister in London.

W. R.

STUDIO NOTES

ENRICO ROSATI

Four artist pupils of Enrico Rosati are members of the Cincinnati Zoo Opera Company this summer. Rosa Tentoni, soprano, sings in Madam Butterfly, La Traviata and La Boheme; Anna Kaskas, contralto of the Metropolitan Opera, sang Azucena in the opening night's Il Trovatore and appears as Adalgisa in Norma; James Melton, tenor, made his operatic debut in Madam Butterfly with Mme. Tentoni and also sings in La Traviata; and Mildred Ippolito, mezzo-soprano, sings several supporting roles.

ELSA BAKLOR

Baltimore, Md.—Pupils of Elsa Baklor, soprano, presented an interesting program at their annual recital in Ridgely Hall. Gladys Bass, contralto, did notable singing in the gypsy aria from Il Trovatore and Monteverde's Lasciatemi Morire. Others in the long list of participants who stood out were Elsie Rudoff and Misha Dombrowska, in the duet from La Gioconda; Rose Block, an aria from La Boheme; Dorothy Miller in three numbers; Bernice H. Hollins, who sang the Mad Scene from Lucia, and the solo work of Elsie Rudoff and Misha Dombrowska. A chorus opened the program with a group of Brahms Lieder and sang the Cigarette Girls' Chorus from Carmen and Poldowski's L' Heure Exquise as concluding numbers. Others heard, all showing skill and proficiency, were Florinda Prosdocimi, Ruth Scheindlinger, Alva Fahm, Carol Knouss, Rose Michaelson, Dorothy Sutton, Leah Falk, Ann Givner, Dorothy Kane, Sunny Volman, Louise Slasman, Sara Sherbow, and Anita Erdman. Hugo Weisgall was an able conductor, and Elizabeth Heyde a competent accompanist.

R. J.

ESTELLE LIEBLING

Grace Panvini, coloratura soprano, sang Gilda in Rigoletto at Bridgeport, Conn., with the New England Grand Opera Company, was soloist with the Toronto Symphony Orchestra in a WJZ broadcast and also soloist at the Radio City Music Hall. Rosario Orellana, soprano, also was soloist there as was Gina Cortez, coloratura soprano. Myra Manning, soprano, sang the title role in Madam Butterfly at the Federation Settlement. Also in the cast were Cecil Carol, Maria Barova, Camille Huard, Conrad Mayo, Audry Shaeffer and Dorothy Shawn.

Vivienne Segal continues in I Married an Angel. Burr Crandall, baritone, appears in The Two Bouquets. Lucy Monroe, soprano, sang the leading role in The Three Waltzes which opened the Jones Beach, L. I. season. Conrad Mayo, baritone, was soloist with the Toronto Symphony Orchestra over WJZ and Rosemarie Brancato, coloratura soprano, appeared there on the Borax Hour. Jerry Sloane, baritone, with the St. Louis Municipal Opera Company, appeared in the world premiere of Gentlemen Unafraid and Frederick Schweppe, baritone, is to sing the lead in The Chimes of Normandy there. He sings Halvden's Soliloquy on July 30 with the Chicago Opera Company Orchestra, Nino Marcelli

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conducting. Ralph Blane, baritone, appears with George Olsen's Orchestra over WJZ on Friday nights. All are artist-pupils of Estelle Liebling.

COURTY ROSSI-DIEHL

GLEN RIDGE, N. J. — Four groups of songs, religious, Italian, French and English, by Courty Rossi-Diehl were sung by Marie Franck, soprano, at an afternoon of music at Mme. Rossi-Diehl's local studio. These included Ave Maria, A Sanctuary Rose, Easter, Nell' Aria Della Sera, Quando Cadran Le Foglie, Fragment, The Silver Hind, Baby Face, Once I Met Happiness, Endless Lament, Calling-One's-Own, and Ah! Love, Forever Stay! Miss Franck sang them with complete understanding of their content and with appreciation of their diverse musical lines. The composer, prior to their presentation, spoke briefly of the poems which had inspired the settings.

Miss Franck also sang an aria from Mignon and compositions by Watts, Bantock and Bizet. George Mollayean, bass, also a pupil of Mme. Rossi-Diehl, contributed several items. At the intermission, Felice Haubiel, of the Composers Press, spoke on the obstacles faced by American composers in having their works published. Lewis Lane, composer-pianist and director of the NBC research division, played a group of piano solos including two of his own compositions. Lorena Norrito was at the piano for the singers. G. N.

VERNON D'ARNALLE

An attractive evening of songs was presented by William Clark, tenor, at the New York studios of Vernon D'Arnalle. An attractive personality was enhanced by excellent diction and a voice of size and color, used artistically. Mr. Clark, who sang arias of Giordano, Gounod and Arne, Lieder, Italian and English numbers, had to add numerous encores including operatic arias and dialect songs. The audience gave enthusiastic approbation of his work. G. N.

MRS. A. THEODORE GAILLARD

Katherine Bacon and Arthur Newstead, honor guests, presented gold seal certificates of honors and promotion awarded in the National Piano Playing Tournament, and medals and awards from the Gaillard Studio to six pupils, who participated in the competition, at the New York studio of Mrs. Gaillard. Blanche Gaillard was at the second piano in Mozart's A major concerto for Phyllis Berlin, who also played works of Chopin, Mendelssohn, Lack and Koelling. This nine-year-old pianist submitted twenty pieces in the tournament. Also heard at the recital were Joan Marcus, who entered eleven numbers, Hortense Jacobson, sixteen works; June Schwartz, with twenty pieces; Adele Levin and Rita Borowitz, who submitted eighteen and ten, respectively. N. L.

IDA ELKAN

Students of the Ida Elkan Institute of Piano Playing gave their final demonstration of sight reading of piano music this season at the Spear Auditorium. Participating were Janet Glickman, Marion Brody, Richard Berliner, Laurence Fleisher, Irma Waxman and Esther Babad. Francisco Tamaro sang Schubert songs accompanying herself at the piano.

BURNHAM-WRAGG

Thuel Burnham and Russel Wragg, of the Burnham-Wragg Piano School, New York, vacationing at Stockbridge, Mass., in the Berkshires, are teaching two days each week at their New York studio. Following a motor tour in September, they reopen the school for fall and winter sessions.

MILDRED DILLING

Pupils of Mildred Dilling presented a harp program recently at the New York home of Mr. and Mrs. Joseph B. Thomas. Patricia Paulson opened the program with folksongs from Miss Dilling's Old Tunes for New Harpists; and Marjorie Leigh played a French folksong from the same collection and two numbers from her teacher's Thirty Little Classics. Duos and solos were played by Lois Engstrom, Elizabeth Ann Cooper, Diana Thomas, Bertha De Gray, Virginia Murray, Mary Elizabeth Davies, Leone Burgess Paulson, Patricia Burgess, Betty Jane Gahagen, Lorraine Hoover, Betty Gordon and Vincent De Frank. Both the younger and more mature harpists showed technical and interpretative skill. W. M.

MARION LONDON MILHOLIN

At Marion London Milholin's White Plains, N. Y., studio a recital was given by pupils ten to sixteen years old, including Shirley Moren, Marjorie Duggan, Lillias MacClellan, Dorothy Dunne and Peggy Burnam. The Opera Chorus Club was heard as a unit of the Westchester Festival Chorus at the May Festival in the County Center, at Sloane House, New York, and assisted at a pupils' recital at the studio. Pupils gave a program at the Orthopedic Hospital in White Plains. Helen Kastuck, soprano, and Mary Veazie, contralto, gave a joint recital at Mrs. Milholin's New York studio. Other solo appearances of pupils include Marcella Hoffman and Shirley Moren at Elmsford; Hallie Parker and Helen Spinosa at a municipal band concert, Port Chester; Hallie Parker at St. Matthew's Church, White Plains; Hallie Parker, Helen Kastuck, Helen Spinosa, Mary Veazie, Katherine Reedy, Purdy Ungemack, Albert Kraus and Jerome Begelman at Sloane House, New York.

MELANIE GUTTMAN-RICE

Several artist-pupils of Melanie Guttman-Rice appeared at recent recitals in her New York studio. Among these were Sylvia Rice, lyric soprano, Benjamin Erlanger, tenor, Joseph Posner, baritone, Sara Henken, Jane Brotherton and Marietta Vore, sopranos, Elizabeth Kaboolian, dramatic soprano, Doris Leake, contralto and Gunnar Ostby, tenor, heard in eclectic programs revealing musicianship and stylistic appreciation of their numbers. Ljuba Senderowna, contralto, who coaches with Mme. Guttman-Rice, sang recently with the San Carlo Opera Company in its New York series. Martha Lipton, contralto, a former pupil, now holding a fellowship at the Juilliard School, was also heard at the studio. Juniata King, mezzo-soprano, assistant to Mme. Guttman-Rice, sang an interesting list at the Hotel Des Artistes. W. L.

BRUCE SPENCER KING

The King Choral Ensemble, organized in September by Bruce Spencer King, made its debut by offering a concert at the Italian Cultural Club, Brooklyn, N. Y., and also sang at Greenpoint Hospital. Its radio debut was made in June. At a recent meeting of the Lotos Club of New York, Mr. King presented four pupils, Margherita Inzirillo of the San Carlo Opera Company, Arturo D'Amico of the Philadelphia Civic Opera Company, Alexander Wesley and Jene Hamilton of NBC. Candida La Rose, sixteen, soprano, sang arias from La Serva Padrona and Rigoletto at her debut in a musicale at Mr. King's Circolo di Coltura Italiana studio. Another debutant was Michael Landau in the Mattinata of Leoncavallo and Song of Songs by Noya. Bert Jahr, Francis Castellucci, Virginia Ruggerio also sang. Miss Inzirillo and Mr. D'Amico offered arias and a duet from Cavalleria Rusticana. Mr. King was at the piano for Mr. Wesley's program at the McAlpin Hotel, New York, following concerts in Detroit and Philadelphia. Mr. Wesley, Virginia Ruggerio and Devere Engelbach offered a program at Mr. King's studio. Mr. D'Amico was engaged for a recent Lotos Club program. Miss Inzirillo presented a concert at Philadelphia and continues her weekly radio programs. Miss La Rosa sang with her.

RETURNS TO MANHATTAN

HELEN CHASE

has returned from Syracuse, N. Y., and resumed teaching for the summer season at her New York studios. (Photo by Jenkins and Guillo, Inc.)

JULES BOUCHERIT

PARIS.—At a recent audition at the Paris Conservatoire of violin pupils of Jules Boucherit, a variety of concertos, etudes, and pieces were heard, revealing the advanced technical abilities of the protagonists. Pupils heard were Mlles. Francine Weil, Orcel, Gvirzman, Candés, Guignard, Blum, Braband, Sorbets, Charmasson, and MM. Parrenin, Lenkowiez, Cyroulnick, Schermanski and Schwalbé. Mme. Emile Loiseau was the accompanist. I. S.

LA FORGE-BERÚMEN

The first of the series of musicales at the La Forge-Berúmen Summer School, New York, was given by Emma Otero, soprano, Elvin Schmitt, pianist and Frank La Forge, composer-pianist. Miss Otero, returned from a European tour, sang three groups of songs with charm, artistic finesse and opulent voice. Mr. La Forge, her teacher, accompanied with his accustomed artistry. Groups by Brahms and Liszt were played with depth of emotional expression and technical proficiency by Mr. Schmitt. Numerous encores were necessary.

Mabel Miller Downs, contralto, Constantine Callinicos, pianist, Helen Case, cellist, and Cecil Gordon, accompanist, presented the third in the series of programs given in conjunction with the La Forge-Berúmen Summer School before a capacity audience. A voice of exquisite color and of wide range was revealed by Miss Downs in songs and arias in Latin, German and English. Her inherent artistry was augmented by a charming personality. Miss Case showed skill and musicianship in cello obbligati. Mr. Gordon's accompaniments were skillfully played, and he ably followed the singer. Mr. Callinicos revealed splendid technic and depth of feeling for the musical content of a group of Chopin. Both artists were encored. R. J.

SOLON ALBERTI

Several artist-pupils of Solon Alberti have been active this season. Leopold Glushak appeared on the Music Is My Hobby program over NBC; Anne Judson is contralto soloist at Central Synagogue and Central Christian Church; Marcella Uhl, contralto, sang in the Metropolitan Opera Auditions of the Air and has been engaged for the summer by the St. Louis Opera Company; Nita Gale, soprano soloist at Central Christian Church, gave a White Plains recital; Rad Robinson, tenor, sang with the King's Men, for Rudy Vallee, Fred Allen and on the Union Oil Company radio programs; Trevor Clarke, tenor, appeared on radio programs from Hollywood; Margaret McCulloch, contralto, head of the WPA Music School at the Master Institute, gave New York recitals.

KATE S. CHITTENDEN

Geraldine Bronson Farley and Winifred Bronson played piano duos of Beethoven, Bach, Grieg and Brahms recently at the Kate S. Chittenden Studio, New York. The sisters disclosed admirable ensemble and poetic coloration. Hugo Fiorato, violinist, contributed a Nardini sonata and Wieniawski's Scherzo-Tarantelle with musicianship. Florence Hubbart was at the piano.

Hida Davis offered piano works of Bach, Mendelssohn, Rubinstein, Chopin, Debussy and J. B. Kursteiner at a subsequent recital displaying well developed technic and musical temperament. F. W. R.

ALEXANDER LIPSKY

Carol Dickson, artist-pupil of Alexander Lipsky, recently played in a musicale at the Pelham Manor home of Mrs. George A. Jeffers. Claire Markowitz, another Lipsky pupil, presented a piano recital at her Brooklyn studio. Ethel Elfenbein fulfilled a return engagement over WQXR, appearing in the American Pianists' Series.

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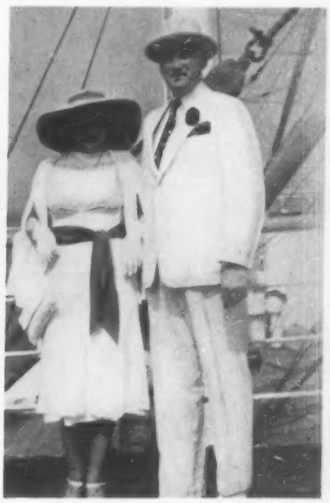
ALEXANDER KIPNIS,
bass, third from left, with Mr. and Mrs. Edye (the former president of the Queensland Musical Society), Mrs. Kipnis and Raymond Lambert, accompanist for Mr. Kipnis, in a moment of sky-gazing. The singer is now fulfilling sixty engagements in Australia and New Zealand.

VINA BOVY,
Metropolitan Opera soprano, greeted by an enthusiastic crowd at the Paris Opéra-Comique following her first performance there of La Traviata. (Photo by David, Paris.)

HELEN OLHEIM,
Metropolitan Opera mezzo-soprano, congratulates her sister, Dorothy, left, on the latter's graduation from Elmira College, Elmira, N. Y.

PART OF THE CROWD ARRIVING
for the opening program of the Ravinia Park Festival near Chicago, Ill. The series of symphonic programs opened on June 30 and continues through August 7.



MR. and MRS. O. O. BOTTORFF.
The vice-president and general manager of the Civic Concert Service, Inc., and his wife were on their way to England, France, Switzerland, Holland, Belgium, Germany, Italy, Greece, North Africa and Spain to attend music festivals.

PREPARING FOR THE STADIUM CONCERTS OPENING,
soloist Albert Spalding (left) discusses plans with Jose Iturbi, conductor, and Massimo Freccia (right), who makes his podium debut later this season. Maria Theresa Hero, granddaughter of Mr. Iturbi, listens in. On the right, Mr. Spalding, Mrs. Hero, Mr. Iturbi, his granddaughter, his son-in-law, Stephan Hero, violinist, and Mr. Freccia complete the party. (Photos by Dorle Jarmel.)

(See Inside Front Cover for Additional News Pictures)

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